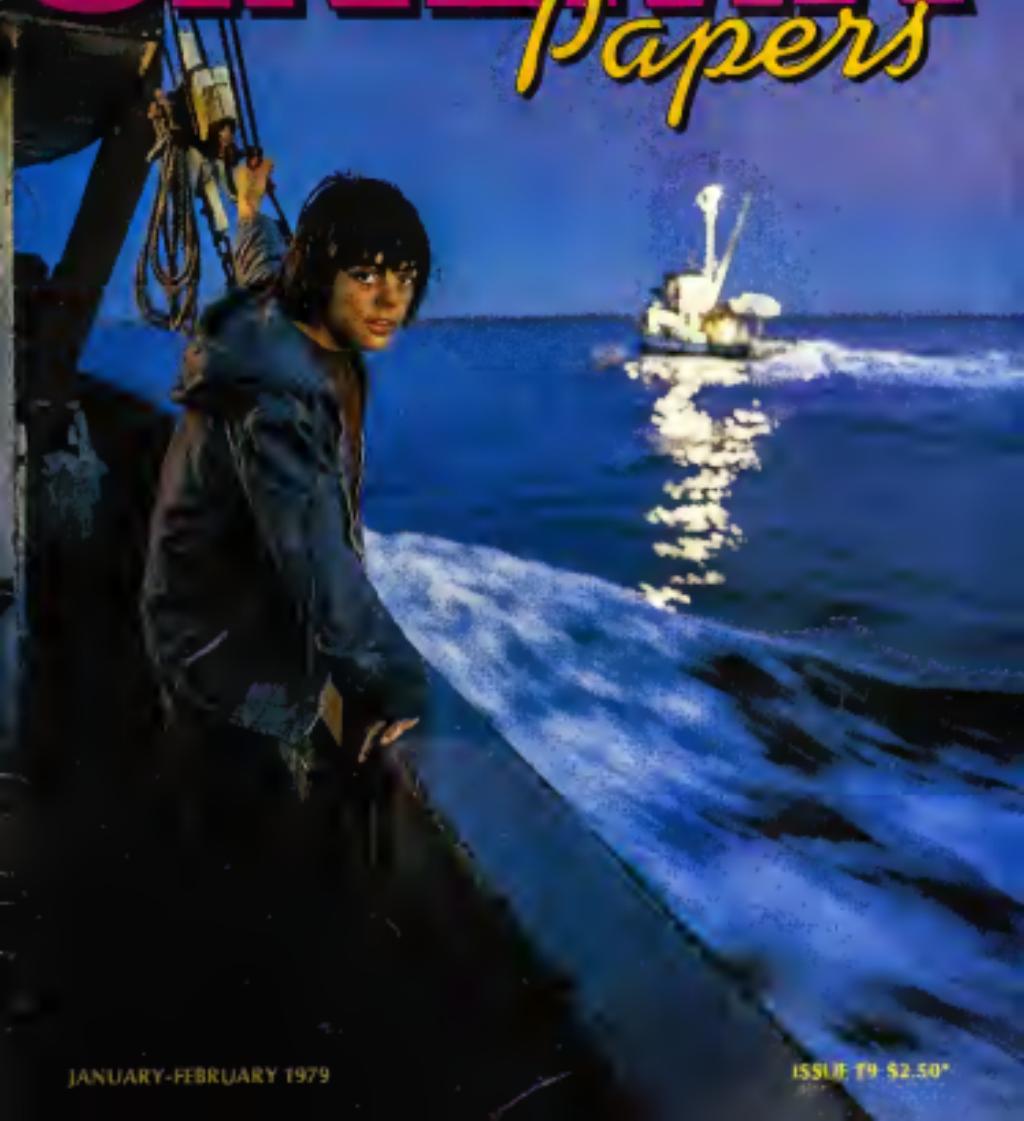


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# The Australian Film Institute

## ...developing a film culture in Australia

The Australian Film Institute is a non-profit organization which has as its principal aim the promotion of a film culture in Australia. Incorporated by the Australian Film Commission, the Institute has a nationally based membership which is open to the public and friends with an interest in film making. The Board of Directors is Michael Moore, President; and John Gage, Vice-President. It hopes to promote its annual arts and大师影展 by providing national awards for the outstanding achievements, interests and ideals shared throughout Australia concerned with art film, cinema and film scholarship, criticism and research and film culture.

See our website for details.

### Publishing

Through the annual exhibition of *SUPERLUMINE*, a review of film theory in English, the Institute has a growing film programme. It also publishes a quarterly magazine, *AFI SCREEN*, and a monthly publication, *AFI TRADING INFORMATION PACKETT*. These three publications let every member of the Institute know what is available in the industry, and the Institute has 100,000 copies.

Books have been published on a variety of monographs, and it is expected to have, in August, a *GUIDE TO FILM IN AUSTRALIA 1986-87*.

Superlumine 1986-87, the *AFI SCREEN* library, books collected from over 1000 film studios around Australia, and a monthly periodical called *AFI TRADING INFORMATION PACKETT* will be available to the public next year. This makes books will carry on access to many leaders in the field of Australian film making.

### Australian Film Awards

The most important annual event for Australian filmmakers, the presentation of the Awards is televised nationally and is open to the general audience.

### Exhibiting

The AFI screens the Longford Cinema, Melbourne, the Main Cinema in Hobart, and selected sessions at the Media Screen Cinema, Sydney Opera House. Through its

members, the AFI endorses twelve public Australian and overseas films which have sufficient critical support to receive a release. The members are responsible for distributing these films through outlets serving the needs of filmmakers, independent distributors and a large section of the community. Data is available and forthcoming sessions are listed in the daily papers.

### Distributing

Through the *Victorian Library* the Institute distributes a wide variety of films internationally, which groups buy sets, 35mm prints and other media throughout Australia.

Established in 1980, the *Victorian Library* has collected

complete sets of 16mm films from over 1000 Australian film studios. This is over 100,000 hours of the

catalogue of the libraries literary archive in

photocopy and distributing these films and in purchasing

overseas print sales. Film has been released to audiences

75% for theatrical release, and 10% years in libraries, while

10% are prints.

This has been achieved by a variety of methods, and it

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Superlumine 1986-87, the *AFI SCREEN* library, and

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of over 1000 in a medium of print engaged in all areas

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documents can bring a George Lippit thesis should be

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### Information Resources

At the beginning of 1986, an Information Bureau was established to provide resources available for the public with a substantial core collection of film documents and materials.

Recently an agreement was reached between the

Victorian Library and the Film Society and the AFI

Information Resource Centre. This arrangement will

allow the public to use the physical resources of the George Lippit Library, and the information available will be

responsible for the administration of the combined

bureau, which is called the *AFI/CFC LIBRARY*.

The combined stock contains over 1,000 books, 100

periodical titles, posters relating to film, and videotapes

and other audiovisual materials.

This material is supplied for a range of educational

productions by actors, producers and promotional

material, international newspaper clippings, as well as

memorabilia in the form of posters, original programmes, pressbooks and news of series.

The Library aims at three main audiences, local, interstate and international, and information about every aspect of film and television is made rapidly and internationally.

Through operation with other specialist collections, the Library helps to establish a centralised and easily accessible source of information on the production of film resources, as well as offering a rapid international exchange of information. This hopefully guarantees the completeness by the end of a normal backlog of film materials after *Australiana* is published at the end of the first year.

The Library provides information to other organisations, including film societies, the Melbourne International, and is central to the Institute's function in assisting the development of a film culture in Australia. The collection

of over 1000 in a medium of print engaged in all areas

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### Membership

Associate Membership of the Institute is open to the public for \$5 thermal subscription.

Associate Members should inform the Secretary and members of the Institute, and will receive:

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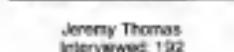
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Cover: Gary Tolson as "Shock" Penrose in the South Australian Film Corporation's *Blue Moon*. (Photograph by Michael Winstone)

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# Antony I. Ginnane

## FANTASM

At the time of the original interview you were involved in distribution. Why did you move from distribution to production?

I had always wanted to apply the skills I had acquired in distribution and exhibition to film production. And at that stage (1971/72), the market for independent regional films had begun to contract.

I tried, in the latter half of 1974 and early 1975, to get a number of projects together. These were packaged on the assumption that I would produce and direct. One was a Commonwealth Nurses-style film. It had a budget of around \$350,000 — a comparatively high figure for the time.

Some names were raised, but not enough to get the project started. I then wrote a more dramatic script against the common parlour business, and had the delightful role of Sexy Little Me. That was budgeted at about \$350,000, but I couldn't get it off the ground.

In the process, however, I raised \$30,000, so I could put a project that could be made for that amount. But by then I had to accept the fact that someone else would have to direct it.

I was involved with Richard Franklin on the overall marketing of *The Team Story* of

Antony I. Ginnane was first interviewed by *Cinema Papers* five years ago (ns. 1, December 1973, p. 38-43). At that time, Ginnane was an independent distributor of foreign films, a film critic, and a vocal opponent of the established distribution-exhibition structures in the Australian film industry.

Since then, Ginnane has risen rapidly in the Australian film industry and is today one of Australia's most prolific film producers. His credits include the highly successful sex-comedy, "Fantasm", the sequel, "Fantasm Comes Again", the family feature, "Blue Fire Lady", the psychic thriller, "Patrick", and the recently completed "Snapsad".

In 1976, in association with the Dendy-Pitways group, Ginnane established the film financing entity, Australian International Film Corporation. AIFC has produced Ginnane's past three films and aims to continue to produce two or three productions a year.

In this interview, conducted by Peter Bellby and Scott Murray, Ginnane discusses how he became involved in film production, and explains the financing, production and marketing of his films. Ginnane also discusses the problems facing the Australian film industry, concluding with a re-appraisal of the major issues arising out of the 1973 Tariff Board Enquiry.

Eskimo Nell, and was impressed with his commercial attitude, so I asked him to direct. He agreed, we then had to decide what sort of film to make. I wanted to make a polite picture so the options were a bikini, burlesque or soft film. The "soft" package was given at that time, and a number of not particularly good sex films had taken a lot of money. As well,

Raihard was interested in doing a sex-comedy. I was happy to concede to that.

Ross Dresser, who was then involved with Pitways, wrote a synopsis for us called *Fantasm*. It was a spin-off of the sex education films such as *Lamplight of Love*, which had been very successful. We planned to shoot the film in Australia, so we hired Vince

Motion as cameraman. But we had problems raising the film, as executives were not interested in letting their ladies take off their clothes for a \$50,000 film. If we had been a \$400,000 film, it might have been different.

As Raihard had done a cinema course at UCLA in Los Angeles, he suggested we make the film in the U.S. We were a bit daunted about going over there, not knowing about union regulations, and such. But fortunately we met a guy in Los Angeles who served as our production manager. He got the crew together, and it makes better than we would have had to pay in Australia.

Archibald, Vipre and I went over. We shot the film in 10 days, and on a ratio of one to one. It was very light.

We came back to Australia and shot a day's linking material, with John Isaacs as the professor. The film was edited in Australia, but set stacked and printed in the U.S.

I shot the film without having a distributor committed, and I could have been in trouble. But when Pitways saw a video cassette they immediately saw its commercial potential. Mark Rosen felt it would run 10 months in Melbourne, and it did.

The film cost more than \$30,000, and so far it has taken approximately \$450,000 in Australia.

Were there any substantial difficulties?

Na, the \$50,000 includes all the delements I think the pugnacious cost of the film, excluding the blow-up, was \$41,000.

**Richard:** View, Ross and I took some delements. There are still themes going on, so if anybody says delements don't pay, they ought to talk to the people who took them on *Fantasm*.

#### What deal did you do with Filmways?

All the time I approached Filmways I didn't chase the money to blow up the film. The Australian Film Development Corporation wouldn't give me the money, and there was no more private investment. So so some extent, and I don't say this ungenerously, Filmways held the line. Consequently, the deal they gave me was the standard one at the time: 75/25 with distribution costs off the top.

We then took the film to Cannes in 1976, where we picked up more than half the budget in private sales.

#### Were these outright sales or minimum guarantees?

The smaller territories, such as Belgium, Holland, Switzerland and Greece, were outright. Canada was a posteriori; we will see averages there. Britain was a percentage; we ought to see averages.

The film was then released in Australia after a number of trade with the censorship board — an appalling institution — which took out several minutes. Of those few critics who saw the film, most of them passed it. But it wasn't a

film for critics. I don't make films for critics.

**Fantasm** is not the greatest sex film ever made, but it's certainly not the worst. Richard showed a good sense of humor, as well as determining how he would go to work under extremely tight commercial conditions. This ultimately led us all working together on *Fantasm*.

It probably would have been difficult for Richard to get another film together after *Fantasm*, which was a total disaster. Although in the short term same distributor may have looked on this as who made *Fantasm*, in the medium to long term everybody associated with it came out all right.

You said that you wanted to make a genre film, which is quite a change from "Sympathy in *Susanna*," which is basically an art film . . .

It's fair to say that my attitude to film has changed from the time I made *Sympathy in Susanna*. I saw, earlier than some — and it is very easy to look hindsight — that the film industry was developing in such a way, with women's interests being forced to become entrepreneurial, leaving a big gap in the field of production. I felt I might be able to move into that gap, provided I was prepared to take a back seat for some years. A radio interviewer once told me that I was an opportunist. I suppose I was, but every one is — it's just a question of whether you are successful or not.

**Did you abandon distribution and exhibition activities when you moved into production?**



A scene between John Richardson and Anna Maria in *Fantasm*.

No, the company still exists, though I have pulled out of active involvement.

Over the past few years I have bought three or four films, but mostly as a diversion. The Valhalla and the Academics notwithstanding, there is no way you can make money out of importing *Fantasm* or *Mating* Films today. I just rely on them to keep me at tigers.

#### FANTASM COMES AGAIN

**Did you make "Fantasm Comes Again" because of the success of "Fantasm"?**

In terms of return to

producers for dollars invested, *Fantasm* would be one of the three or four most successful films made in Australia. The only significant difference on *Fantasm Comes Again* as regards financing, was that Filmways came in as an investor as well — they wanted an even piece of the pie.

**What was the budget?**

Around \$10,000. We felt that if we made the film slightly more expensive and classy, we would get a bigger audience. Only one of the 10 stores in *Fantasm* was big-time, the rest were walk-over. In *Fantasm Comes Again*, we decided to go with full-blown dialogue.

In retrospect, that was probably a mistake. One of the reasons of *Fantasm* was that there wasn't much distinction from what was happening on screen. In *Fantasm Comes Again* the actors looked good, but they are not Laurence Olivier and their performances detracted from what was going on.

We shot the film in 12 days in Los Angeles, since most of the cast we employed in *Fantasm*. The film was ready around May, and we took it to Cannes, where it sold almost dollar for dollar. For *Fantasm*, Canada, for example, was a U.S.\$10,000 up-front minimum guarantee on both films.

Unfortunately, when we got back from Cannes, there was a glut of sex films on the Australian market. And in the period January to June, censorship had tightened dramatically.

However, I still believe that had we gone out the same time as we had with *Fantasm* — June 19 — we would have done comparable business. But it wasn't until December that we finally got the green light from the censor. This was a hiatus of six months and it was enough to screw us up.



Prostest Against Capitalism: Billie, production designer, Anna Maria and Muriel Wiggin in a Los Angeles location for the shooting of *Fantasm*.



A scene between a man and a woman in *Cohen's Fantasm Comes Again*.



On location for *Blue Fire Lady* (from left) producer Bill Forrester, child actress Courtney Johnson and director Colby Eggleston.

I think it is fairly common knowledge that *Fantasia Comes Again* has not been as successful as *Fantasia*. The film will break even, probably around the end of 1978, and may end up making back interest on its money.

On "Fantasia Comes Again" you again worked with a new director — Colby Eggleston. Do you have a policy regarding directors?

To me I think you get a much stronger commitment from a first time director who is not to prove himself. I don't believe a director will invest his guts as much in his third or fourth film.

New directors are also cheaper, and with the films we are making — and they are not *Jeanne Blacksmiths* — we need to keep costs down.

The industry is also becoming very incestuous. People always comment on how young everybody is. The only problem is that in 30 years people will still be saying the same thing. And the bright young people will still be Peter Weir, Phil Noyce, David Eick and so on. Consequently, I am very concerned about bringing in new people.

As a director, I think Colby is as competent as Michael in terms of experience, though his sense of humor is quite different — and perhaps it didn't suit the material as well. But I am glad that Colby's gone on to make *Long Weekend*, which I think is a good film.

## AUSTRALIAN INTERNATIONAL FILM CORPORATION

At the time we made *Fantasia Again*, there were new people buying into Filmways, which had originally been wholly owned by

production to demonstrate we were in business. As we also felt there had been too much reliance on government investment in the film industry, so we decided, if possible, to privately finance the film. Of course, *Fantasia* and *Fantasia Comes Again* were privately financed, so that was no big deal to us. But it was a big deal for a major feature film in the domestic marketplace.

Various people within the company suggested what we ought to do. I had the idea that would attract children and the over-18s who had been turned off cinema by the problems of sex and western films.

## BLUE FIRE LADY

*Blue Fire Lady* comes to us with a screenplay about a girl and a horse, and it looked good. We decided to go with Ross Disney as director. Ross had been closely associated on the two *Fantasia* films, and had a lot of experience



Director Ross Disney *Blue Fire Lady*, AIFC's first feature

promotion. One of the decisions of the new board was to convert Filmways to organize feature film production. This resulted in Australian International Film Corporation being set up, which is effectively a subsidiary of Filmways. I have a shareholding in that structure.

Filmways and AIFC came into the film business comparatively late; if you exclude the *Fantasia* films, which 30 some pages are peripheral. This resulted us to look back and see what Henman and others had done, and avoid any know-ups they may have made.

It was the company on a day-to-day basis, operating on standards with Bill Forrester on the financial and administrative level. We report to the Board on matters of policy.

Once AIFC was set up, we decided to go straight into

directing children's television commercials.<sup>1</sup>

Someone then suggested name Mark Holden and, after some negotiating, we signed him. We thought he brought in an overseas star, and that would give us some clout in the foreign market, and somehow it got around to Colby Eggleston.

We shot the film in August 1977 and released it that Christmas. It has now been in release nine months, and should break even in another three months. That is pretty fast, but the average Australian feature takes 18 months or more.

The only flaw in the package was that somebody forgot that two-thirds of our audience would be paying only half price. So though we started as minor shareholders in, say, Patrick, it won't return the same profit.

## How much did it cost?

I don't give budgets anymore. If it has already been published, I won't complain or do anything. I think it's dangerous printing budgets because it goes against potential foreign sales.

Overseas people have set ways of buying films, and that is largely based on the negative cost of a film. If you tell them it cost a dollar, they say you can't make a film for a dollar and think there is something wrong with the film.

## Who were the private investors?

Filmways, which put in a substantial slice, the Nine Network, TVW-7 in Perth and some private people.

Was the Nine Network deal an alliance against a television station?

<sup>1</sup> Refer interview with Ross Disney, *Cinema Papers* 14, p. 184-5.



Showing *Blue Fire Lady* (left) Colleen Harrison, Miss Holden and director of photography Vince Mancini the ropes



Productivity Analysis for Primary Care: Preliminary measures between Workload and Work Assessments and patient manager Linkage

No, it was an exhibition, though they had no option on matching the best price for a television unit. In the end, they did buy the television set.

Did you have any vision problems using a feedback lead?

Equity - i.e. that it is their job to create work for their members. If an American union can do the job as adequately or as well, then the Australian should have the job? My job as a producer is to convince them that in specific situations, such as Cathryns Marriage in Blue Flea Lady and Susan Penhaligon in Patrick, there were reasons pertinent to the production going ahead that made it necessary to cast an import.

I don't have problems with *unions*. I know some people say they are a pain in the rear. Maybe they are, but it's a pain in the rear having to pay the telephone bill, or running out of cigarettes during an interview.

It's easy for producers to connect with the market without taking views on whether their position is right or wrong.

**2. Bitter Lit. Woody's wife is Chinese  
Quesada 201.**

PATRICK

You followed "Blue Fire Lady" with "Patrick."

The Everett de Roche's script of *Patrick*, had been around for a number of years and had gone through numerous re-writes to accommodate the feelings of different censors. When Richard brought the project to me the script was in third draft stage. Richard had mixed some Australian Film Commission and Victorian Film Corporation money, which was about half the budget, but he couldn't raise the rest. I read the script, and thought it was one of the best ever written in this country, so I decided to contact AFTC to see if they would finance the project.

It will probably be so my  
dilemma to say this since I am  
sure Everett will increase his  
price, but I consider Everett one  
of the best writers in this country.  
I don't acknowledge that the  
"staged" writers in this country  
are any good. Many people who  
have written scripts, and who now  
hold in these positions of power,  
either official or de facto, would  
be lucky if they could write an e-  
lephant article.

Until then, Richard was presumably going to produce the film, as well as direct it . . .

These were discussions with other producers, but in the end we settled on a joint producing credit, which I was perfectly happy to give him. We had a good relationship, and though we argued and clashed a lot, it was all for the good of the film.

**Patriot** is the best film we have completed so far and probably one of the top four Australian films made since the renaissance.

else in Adelaide said the film was a good thriller, but it had too many laughs, while a guy in New South Wales said one of the best things about it was that it was a thriller which had some laughs.

These guys don't know A from Z, and 99 per cent of their criticism is subjective bullshit anyway.

Do you think the daily press affects a film's chances at the box office?

It differs. If you have an art film, something of the caliber of *That Obscure Object of Desire* or *Citizen Kane*, I pay for certain reviewers, like the *Bennetta, McGuinness, Connolly and Cinema Papers*, to review it. But if you have something like *Superman* or *Grease*, which can't lose, it doesn't matter a damn. I don't think there has been one good review of *Grease*, but what the hell does it matter — Alia Carr is laughing all the way to the bank.

"It's all involvement, though I don't begrudge these burns their jobs — everybody has to earn a living."

Would you work in a  
problem-sale sport?

Of course I am an extremely  
realistic person. In fact, since  
Blair First Lady I have been  
working as a sort of co-producer  
role with Bill Fayman, who has  
been responsible for executive  
advisory on each production.

I don't know how Beeley and Spiliopoulos do it, but it has been reported that they don't make a film unless they both agree to do so. From there, it's just a question of eye and ear.

I feel Bill and I are somewhat like that, and we get on very well together.

Who had stood out as "Patrick?"

Like most big cities, the final cut was generated by a three-men committee — namely, Richard



Durch wechselnden Punktik. Kultiviert Epizentren an den Ecken, und Szenen/Festtagen in neuen Kultur-Jacquards

**Senator Robert Franklin was also elected (Marion County) during our election of 1970.**

Bill and myself. That showed a degree of faith in Richard's past, since it was obvious that in most situations Bill and I would vote together.

There were some pressures though for Richard, such as preview screening arrangements which we had to handle with.

**Are preview screenings something you would like to adopt on future productions?**

Yes. There is no doubt Patrick benefited from its intensive, pre-release previewing.

**How was "Patrick" handled overseas?**

In February this year, Bill and I went overseas to see *Blue Fire Lady*, and we did a bit of preparatory work for Patrick as well. At first we worked with Lucy Fredericks of Lawrence Fredricks Enterprises before our *Fantastic* and *Fantastic Capes* Agents we decided to go with her on *Blue Fire Lady*.

At this time, I had a sneaking suspicion that Larry might not have worked hard enough on the two *Fantastic* films, and that I could have done better deals if I had used someone else. In retrospect, that was surely on my part. A sales agent is only as good as his belief in a project making him a good commissioneer. And it was very clear that there was a rating in terms of sales on those films, no matter how hard one worked.

On *Blue Fire Lady* it was a slightly different ball game, and we were beginning to get an impression of what a film was worth in the foreign market place. Despite this, *Blue Fire Lady* so far has done little more than what many Australian films of late have done. That is, a BBC combination *Hammer/Hallmark* deal, a James pack-up for Germany, Austria and Scandinavia, and sales to a few minor territories. I suppose we will end up netting close to \$200,000 out of foreign sales.

We were fortunate so that our investment contract with the ABC allowed us to have the full say on handling foreign sales. This meant we had the right to nominate the agent.

The AFC expressed some interest in putting the film through their studios division, and by then we Lucy had become closely aligned with Cinema Shares. Belief in the money *Mad Dog* picture and some unsolved business concerning the sale of *Isa of the Damned*, this meant the AFC was somewhat reluctant to let us use her. They put us under option agreement, but they soon found that AFC had the casting note. I have said it before and I'll say it again, I don't believe *Hammer* can be sold so easily again.

It had always been our intention to have *Patrick* ready for Cinema Shares' distribution, so we cast in Cinema, provided of course the film still appeal to worldwide distributors.

It is now part of AFC's strategy to have a film market ready year for Cinema and Miramax, and we have had our production schedules based on this. This may not help us build up cash flow longer than necessary.

## CANNES

**How important is Cannes as a market place? Most major films are already pre-sold and it is only smaller features and exploitation films which can take advantage of this gathering of distributors from the smaller territories . . .**

Sure, but probably why *Patrick* Australia is going to be making interests other than international art or exploitation films is growing. If you have a *Mouth to Mouth*, *Between Wars* or a *Jeanne Blackwell*, which are art films of one form or another, then Cannes is a good way to find people who will pay art film prices. If you have an exploitation film, like *Patrick*,

**Man from Hong Kong or Snapshot**, Cannes is also a good place to make it back.

**You don't see Cannes as the way to the U.S. market . . .**

There is no way to the majors, given the sort of product we can offer. I don't believe *Australia* film ever being handled by U.S. majors — nor is there any reason why the majors should.

Considering the amount of money required to release a film in the U.S., it is more to success they will take a pass on unknown films from unknown countries. If they take a risk, it will be on their home films. It is very well for *Winters* to play *Gremlins*, but picking up a *Newmarket* is not something we are doing with *Patrick*.

If Australians still think they can sell films to the U.S. majors, then they should see them use by, say, Los Angeles, or try and have their films showcased in Cannes, like we do with *Patrick*.

Artistically, I did not expect *Patrick* would be as successful as it was. It caught on at Cinema Shares by surprise, but *Outer Limits* failed in the chapter of Cannes, and it was. In all major territories, we had one or more distributor bidding big money, this meant I could pay the bid-up price for the first film. In one territory, for example, the price doubled in two days. And in every territory, except for one or two smaller territories where you tend to sell outright, we got substantial minimum guarantees.

There are only three major territories where *Patrick* hasn't sold. Japan is one, and we have signed a suspended television offer because we feel the film has good theatrical potential there. In a couple of years, we will go round a second time and pick up television rights.

Our major breakthrough at Cannes was being carried by our American distributor, all offering significant fees. We have now done a U.S. deal with

Vanguard Releasing, which initially handled *The Hills Have Eyes*. We have taken a calculated risk in choosing them, as they offered the smallest up front, but their split was the best. They see young people, with a similar outlook to Bill and myself, and we feel we can develop a good relationship. Hopefully, that will lead to *Suspended* getting into the U.S. market as well.

It is one of our intentions of *Mirax* to secure investments from a number of territories, including the U.S., for the first two of our predictables for 1979.

**What was your budget at Cannes?**

In total, at Cannes and thereafter, we spent about \$25,000. Add on an extra \$15,000 if you count the cost of negotiating the UK and optical negatives, film, shipping costs and so on.

I think our total publicity bill was U.S.\$3000, and that includes range TV ads as well.

If you take any U.S.\$300,000 out of foreign sales, by the time you take off your agent's commission, which is probably between 10 and 15 per cent, you are left with \$145,000. You then spend another \$50,000 selling it, and when you convert that back in Australian currency you are left with only \$225,000.

Foreign sales are a bit like distribution; you need to make substantially more than what you end up with.

**You mentioned a figure of U.S.\$300,000. Is that what "Patrick" took at Cannes?**

In terms of earnings, territories, we have a little bit less than

**What is your working relationship with Cinema Shares over selling the film?**

We have no working relationship with Cinema Shares, we have

*Continued on p. 214*



Cheryl Corcoran (Maudie) and Susan Thompson (Daphne) in *Sister Wives*' Snapshot



Angele (Susan Thompson) gets her life sorted. Dennis Hopper/Globe/Syndication

# **24th ASIAN FILM FESTIVAL 1978**

Volume 12 Number 1

The kinds of issues I feel most themselves to be clearly raised when in the presentation of the commercial television report about itself in the consideration of an event like the Asia-Pac. Festival, as well as in the features of independent feature films, are those which have been established beyond doubt. For instance, how one legitimately deals with or mediates stories within a highly specific industry and cultural licence without actively undermining a form of social control. Can one take as real forms of resistance something which appears identically?

Business, like art... tried somewhat bravely and unsuccessfully to synthesize some key positions concerning the relationship of a High technology industry like Australia's to the relatively under-developed and often quite interesting craft of the majority of Asian countries.

THE PRACTICAL

Two dozen opponents have registered

governing body, the Federation of Motor Pictures Producers of Asia. The Federation was established 25 years ago with the aim of promoting the exchange of cultural and professional ideas between member countries in the production of motion pictures in Asia.

The Festival has responded as much as a number of self-styled artists and celebrities as by its popularly received in the US — the Oscar or Academy awards. Theatrical festivals have also become adequate programs of social events and cultural contests to showcase areas and their products. In 1986, 400 international exhibits were displayed; some might regard them as highly produced art; the presentation of awards in itself has in general been commendatory, however, with all participating cities vying with each other to become the "crown jewel" of the festival.

The Federation's main purpose has generally considered something of a goal for Australia. The Federation a sounder reader and return to the experimental impulses of the local industry — a case of "you have the audience, the location, the plan to

have the technology — to an extent to make post-production work easier than the Hollywood process. In Hong Kong and Japan, whatever this move is financially feasible or whether such implementation would benefit anyone, what is security recognizable. Security post-production into the pursuit of international market remains to be

Another problem faced by the same reading of the situation is that of Australian Asian media producers. During the Periodical's 10th year there will be an Indonesian community event, an Indonesian

This year the Festival received the financial backing of the Australian Film Commission and for the first time introduced a negotiation fee for delegates. During Sessions meetings moves to make the Festival a market place for international features and shorts produced by member countries were discussed. There were large delegations from most member countries, notably Indonesia and Thailand while English presence was low and no delegates who

The responsibility for the organization of each Festival falls entirely upon the host country. One has yet to attend a Festival in which pronounced "representatives" have not rendered friendly aid. Whether or not a festival need to be more "businesslike" has

where The event did not set the right stage, and because of numerous cultural differences were not all that far to pass, however, rather than to the point were the companies face certain questions of difficulty in selecting local producers and distributors and the lack of sufficient opportunities outside party local gatherings for the exchange of items

NOTES ON SOME ANNUAL INSECT TROPHOS

The situation in Japan is generally still deteriorated. Unlike the US and UK, the economic slowdown has been generally less ongoing. There has been little in the way of introducing new names and if valence directors have also tended to maintain a low profile, recent years have seen the first overseas new ventures of finance in publishing as well as other



Autumnal Equinox is Saturday Oct. 10.



#### **A numerical approach to financial risk: Maturity in theory**



**What To Do Before And After The Festival**

Workers from Indiana and Ohio respond  
Buy-in Company C's film studio, numbered  
4 miles west between lines like Paul Valéry  
in their Audubon night-forest's silence  
the least of lessening its phantom pastimes  
by tracing 900-990 401-B with Robert  
McKee

Locating the Soviet industrial tends to German as representing of a result whereby the hegemony of German producers and consumers is unchallengeable.

The Festival included Korean Lovers, School of Fish, The Last Picture Show, The Shining, and Macbeth, as well as *My Dinner with Andre*, *My Dinner with Marjorie Prime*, The Magnificent Obsession, *Witness*, *One Flew Over the Cuckoo's Nest*, *Shane*, *Breakfast at Tiffany's*, *Rebel Without a Cause*, and *The Government's Answer*. Inspiration which would bring the much-heralded *Paradise, F.B.I.* from Developmental Concentration Camp, *Bomb*, *Production* is still hampered by a lack of production capital although foreign companies are increasingly finding the economy a useful breeding ground.

The biggest surprise of the Bureau was the confidence and paper technological proficiency of the Philippine team. To an extent however the ingenuity given by the director is misleading. The bulk of the 150,000 films produced annually is made up of the Boulton's immediately after

and the criterion is put in perspective by the

Currently the local industry actors enjoy high tariffs as well as a 100% ownership system imposed at earlier design and finished GM stages. There are businesses about 800 companies in the Philippines and banks have to increase the quality of local product research and development.

Overall economic condition and strong local RMB liquidity will position of greater risk for companies like the dominant producers like Japan and Hong Kong are being faced with increasing difficulty in raising funds while regional economies are still facing difficulties at home.

THEORETICAL

During the work's concluding stages, researchers were able to follow about 200 returning clients from seven countries which included a program of highly-exposed clients from such countries as Indonesia, Thailand and Malaysia. One would tend to conclude from these statistics that the research participants of some sort had been quite successful. As far as I can tell, they might be called "Asian dreams again." That was certainly

Everywhere one wedded to sense the deepest presence of Western culture in relation to which the myriad forms of Asian culture are forced hyperbolically, to borrow the words of Heidegger.

#### The President's First Impression of His

Given the time given, invent just the words of the "song". Melody is free.

*Dieci e Venticinque* all'industria del cinema di Hong Kong

**Moshe Dayan** — *A Melody in Syria* evoked an unfathomable and impressive range of moods. About his memoirs of a young soldier on the Golan Heights, the author of the book's most outstanding players spoke in equal admiration: the story of his卓著 on the Golan was incomparable and the atmosphere of life in it is a way that no Israeli book had the boldness of *Intifada*. The book has been sold in thousands of thousands. In *A Melody in Syria*, Dayan, who is a man of great organization, the strongest quality belongs to his frenetic organization — and his weakness — nothing is certain in his memory today.

household tasks, physically compensated by a husband's assistance. Or the wage implications of establishment in the spouses in which the co-wife's women are assigned work — turned around when one partner is better educated than the other.

Kōtō Fūshikō is a Shingon Buddhist temple in northern Honshū, Japan. It is located in the town of Kōtō, Niigata Prefecture, on the border between Niigata and Nagano Prefectures. The temple is known for its unique architecture, featuring a large, ornate main hall (Kondō) and a smaller hall (Hōjō). The temple is also famous for its annual autumn festival, which attracts many visitors from all over Japan.



## **Surveillance in State Corrections combined Shriver's Name**



*Bengtsson & Bengtsson*, which is used by 17th-Century Swedes.



# STANLEY HAWES



**How did you get started in filmmaking?**

As a young man I was deeply interested in the theatre. I did a good deal of acting, mostly amateur, and occasionally as an extra in professional theatre. Then, a few years after leaving school, I became interested in films.

In 1931 I started the Birmingham Film Society, one of the earliest film societies, with a group of people, including my wife to be. We invited René Rota to address the first meeting.

I wanted to get into the documentary film movement, which was the bright spot in films at that time, but jobs were scarce. I managed to get into a small studio in London, but it didn't last long.

John Grierson was sympathetic, but had no job for me, and it was René who gave me one in 1933. I began his augment at Gaumont-British Instructional Films, which had a studio in Cleveland St. At that time, the firm was directed by Bruce Wood and Mary Field. Their British Instructional Films, famous for the *Secrets of Nature* series, had just been absorbed by Gaumont-British.

Roths is remembered chiefly for his book, *'The Film: The Now'*. How significant was his role?

The *Film: The Now*, originally published in 1933, was the first independent, comprehensive book on film in English. Roths was about 25 when he wrote it, but he brought a lot to date since on *British Instructional*, particularly a collaboration with Dick Griffiths at the Museum of Modern Art Film Library in New York.

These were days of great awareness of the potentialities of cinema, Roths became a kind of prophet of that awareness and a theorist of the sensitive process. It was the time of the German school of cinema, and the Russians were starting to make their impact. There was also a lot of good film criticism being written by people like Robert Hoggart and C.A. Leopold.

When I went to work with Roths, he was writing the first version of *Documentary Film*. Later, in 1936, I collaborated with him on *Moviet Poetics*. Since then he has written several books, the latest being *Documentary Today*.

Roths also made a number of notable films, particularly during the '30s, like *The Face of Battista*.

Comments—books from the left. Stanley Gibbons in 1949, while working at the NFDC Boundary Row, bought, with Ray Parry behind the counter, a copy of *British-Hughes* (left). Robert Menzies and Lewis Gilbert, as they are now, presented the book to Roth. In 1950, Roth, Menzies, the Hon. George Anthony and Stanley Gibbons at the 1950 Sydney Film Festival.

Until his retirement in 1979, Stanley Hawes had served as producer-in-chief at Film Australia for 34 years. Founded in 1946, Film Australia has functioned as the primary production house for government documentaries in Australia.

Hawes' training in documentary began with his involvement with John Grierson in Britain in the 1930s, and developed further when he joined the National Film Board of Canada in 1940. It was after a six-year stay there that he was invited to become chief producer of the Film Division of the Department of Information (which became the Commonwealth Film Unit, then Film Australia).

Since his retirement, Hawes has served as president of the National Film Theatre of Australia; and he is presently chairman of the film censorship Board of Review.

In the following interview, conducted by Graham Barry, Hawes discusses the varied aspects of his career.

**and Shapurji. But some might say you were better known than Grierson.**

Roths was also very helpful. He helped me at a time when I had needed help. He also helped Keri Meyer, the great German screenwriter [one of the team on *Caligari*] who had fled from the Nazis and was in difficult circumstances.

**You were then appointed to the Canadian Film Board. How did that come about?**

Well, before I went with Roths to the Strand Film Company, a newly-formed offshoot of the British Marketing Board and General Post Office Film Units, and one of the firms in the documentary group, I had a few marvellous years in the heart of the documentary period and management. I was asked to make myself as a documentary director *Meekler Lab Max*, which I made in collaboration with Julian Huxley, then secretary of the Royal Zoological Society, and probably the most successful British short film of 1937.

There weren't many posts in the documentary group in those pioneer days in London, but those I was offered and accepted. As a group they revolved around Grierson, who had formed it, and who continued to guide it from his position at the GPO.

A few words of praise from Grierson should end this little note: something to be observed. After work, people from all the units in the group would meet at one of the pubs on Soho for a friendly discussion. On Friday nights there was usually a gathering at GPO to see a new film or listen to some notable filmmaker or writer Grierson had brought along.

1. The GPO Unit closed at the EMU Unit, that is 1940 became the Cinema Film Unit.

2. John Grierson and Ray Parry chose the original joint officers of the Unit.

Then the war came. Grierson went to Canada for the Inter-Relations Travel, and all documentary work stopped. I was out of work again, a reserved occupation, and they even allowed to join the army.

Alberto Cavalcanti approached me after joining the GPO Unit, which he and Harry Watt were running in Grierson's absence. But before we could conceive of that, Stuart Legg, on behalf of Grierson, asked me to join the newly-formed National Film Board of Canada.<sup>1</sup>

I went there early in 1940 — Grierson was then in Australia — as the NFB needed people experienced in documentary techniques. Stuart Legg was temporarily doing a stint with The March of Time. Raymond Spottiswoode came from MGM in Hollywood, and a few of us had the job of helping to set up the NFB in the days when it had to fight for acceptance.

We had to raise a number of funds, among them were Jim Reilly (now Professor of Film at New York University), Tati, David Bowes, Tom Daly, and Michael Sorensen who came in with great enthusiasm but little experience.

**How do you regard Grierson's importance?**

He was a man of great breadth of vision — of understanding, if you like. He also had great political skill, which was shown in his ability to set up the EMU Unit in London and the NFB in Ottawa. He had political nous enough to ensure its status when approached with the difficulties of Robert Menzies.

Grierson chose his colleagues very carefully and then enthused

(some say "guaranteed") them into giving their very best. He wasn't always easy to work with — he and I often reached the stage of pointing the desk — but he did make it possible for me to do the kind of film, and the kind of job, I wanted to. And, above all, he understood the potential of the film in a process of information, as a tool of the educator.

He was also a man of acute perception. I remember letters from him in the years after the war when I was in Australia and he was with Unesco.<sup>2</sup> He gave remarkable accounts of the processes of filmmaking in a number of countries, and his forecasts were extraordinarily accurate.

**Tell them more to Australia to a job that was somewhat inventive. What was the nature of your recruitment, and the internal politicking that went on?**

Inspired by the success of the NFB,<sup>3</sup> a group of people persuaded the Chartist government to form the Australian National Film Board in 1943. Ralph Foster, the NFB's representative in Australia, was appointed the first Film Commissioner, though he didn't have the powers of one, to hold office until the end of 1946. He was not a production man in the sense, as he was seen someone to be in charge of production, and would run it well and relatively transparently production soon into an efficient whole.

Towards the end of 1945 I was offered the job of producer-in-chief. It seemed to be an opportunity to continue the work that had been done in Canada, as I accepted and arrived in Sydney in May, 1946.

You maintained majority. Well, for 24 years, I was only a temporary employee. The terms were very attractive — a two-year contract — so I held off for some time before accepting.

At the end of the two years, the ANFPC wanted to keep me in Australia, but the Department of Information (to which I was attached) refused to part with me. I dug my heels in, and finally they agreed to let me go, with me to Sydney. But it didn't take the Department of Information long to gain round them.

I was very simple. I remember — many of you like — and used to work for a fair bit. I was a hub-of-the-world when confronted by Australian bureaucrats. Of course, I have since learned to survive.

The great mistake was that the ANFPC was not originally made a statutory body — as was the

3. Grierson had resigned in 1937.

4. The NFB was established in May 1943 as a result of a report by Grierson who insisted on his departure.

5. In 1947, Government House Director of Mass Communication and Public Information for Unesco in Paris.



Famed British documentary filmmaker John Gutfreund with what Hawes wrote.

NFBC — but was attached to the Department of Information for administrative purposes. For a while, there was a struggle between the Department of Information and the Department of Post-War Reconstruction, headed by Dr Coombs, over which department should have the AMFPI. Unfortunately, the Department of Information succeeded and proceeded to emasculate it. I was left out in a lurch.

I believe the new government in 1949 inspected the Commonwealth Film Unit of being Arthur Caldecott's mouthpiece...

Not just the CFU, but the whole Department of Information. The CFU was never a remittance for Caldecott (nor when I had a high regard for any other Minister, of whatever party, then or since).

But the Australian News Unit, which owned out the ramshackle *Australian Daily News*, was not under my control at the time. As part of the efforts of the head of the Department of Information to weaken my position, the producer in charge of the *Daily* dealt directly with the head office in Canberra, not with me, and there may have been justifiable suspicion of some of the links.

The Film Division suffered for the rest of the Department of Information in the demolition of the News and Information Bureau, and my own position was downgraded. Only in the year following the death of the Director of the News and Information Bureau, and the subsequent removal of Paul Aspinwall from the control of the bureau, has the present producer-in-chief been given adequate status.

You often seem to be identified with politics, perhaps inevitably, because you have worked for government bodies. Even in Canada, you took three off during the war to make three films in Britain about labor-management co-operation. Yet you seem apolitical, at least in the sense that you have tried not to mix politics with professionalism...

I am surprised you think of me as being associated with politics, because I have always maintained that a serious film can't be political. That doesn't mean an individual can't have his own political views — after all, I was honorary treasurer of the ACT, the British Film Trade Union, in the days when George Orwell was its new secretary and Anthony Asquith its president (The late 1930s).

But a critical film will serve the nation, not just paternal pup, even one of which you may personally approve.

What is the difference, for a filmmaker, in working for a Labor or a Liberal government?

Surprisingly, I found no great difference. Neither government was much help, though the 1972 Labor government may have been different. It is much more a question of the personality of a Minister or a departmental head.

Neither Ben Chifley nor Menzies would admit to any interest in film. Chifley would co-operate, but Menzies used to put on an inquiring act in front of the camera and frostily say at our men filming him:

Your relationship with the Director-General of Information, E.G. Bowen, sounded somewhat precarious...

I don't think there is much point in going deeply into this. By the time I arrived in Australia there was considerable bad feeling between Bowen and Ralph Pudar.

Bowen, as a journalist, seemed to respect the Film Division — me in particular — and he seemed to do all he could to make my job difficult. He received units from the field without my knowledge, ruined a good distribution deal we had with MGM by making unreasonable demands, and even sent belligerent reminders, and so on. And those years may be no farfetched attempt to build a strong film division. Set those things off happened thirty years ago, and I try to forget them.

In that first period you produced an Oscar nomination...

Yes. The Commonwealth Office of Education wanted a film at the Correspondence School of the New South Wales Education Department for the first Unesco conference in Paris. The conference was little more than a month away, but I had plenty of experience in doing things in a hurry. However, no one else suitable seemed to be free so I had to do it.

A unit was formed, with Bert Turner as cameraman and John Feldman as recorder. We did about 10 days' shooting in NSW at a speed possibly unknown on the division.

Ralph Posty was excellent. He told the units in the field, including Len Rubenstein in the Northern Territory, to send in material. Catherine Duncan, poetess, dramatist and actress, assisted us with the editing and wrote the commentary. John Apffel was commissioned to write a music score in three days, which he did. We then edited and rescored the film in English and French.



Joseph Patti Dell discusses the shooting of *The Queen Is Australian* with producer Stanley Hawes.

The film was finished in time for the Unesco Conference and was entered by the Department of Information's New York office for an Oscar. It was in the final three, but missed out to *First Steps*.

Your most successful film as the 1960s was probably "The Queen Is Australian". Even allowing for the period and Australia's love of royalty, it caused quite a splash...

I have always felt that it didn't get the attention it deserved. It was the first Australian 35mm color film of feature length to be completed. It was just ahead of *Jabala*. The script broke new ground and overcame the usual problem of shooting similar events in six States and the ACT. It was about the people of Australia, and you see so much, or more, of them than you did of the Queen.

The film was a sensation in Britain. It received wide review from nearly every major newspaper and periodical. Its reception in Australia was just as strong, but it didn't do as much good.

To save time, since the color stock could only be processed in London or Italy, we did the editing and recording in London. Australian technicians working there were used actors like Peter Finch and Wilfrid Thesiger were among the vocal, and Charlie Mackerras, then relatively unknown, helped with the songs.

There were, naturally, a few problems. The first speech of welcome to the Queen was delivered by Pit Hicks, the Lord Mayor of Sydney, and we had excellent footage of that. The Prime Minister's speech was to come a few days later at a royal banquet in Parliament House, Canberra. This was obviously an important moment, but security at Parliament House was strict.

Eventually we were permitted to place a camera and sound recorder on the roof, shooting down through a kind of skylight.

The proceedings had barely started when the cameras jammed and there was no record carpet standing by. As a result, when the press reached us in London we found we had no footage of the Prime Minister's speech, though we had the sound. We discussed this problem, and the general view was that it would upset the film if we tried to fake some scene using Mazzoni's voice without his mate.

When I returned from London, Ken Harries, the Minister responsible for the film unit, asked me why the Prime Minister had not been allowed to say a word of welcome to the Queen in the film. I told him this I had no right. "But you had the soundtrack," he replied.

He went on to insist that, so there would be no mistake, he had written to Mazzoni to apologise. He had also assured him that I would be invited off.

**What was your policy in developing the CTU over the period?**

My aim was to build a national film unit, based on the original documentary philosophy, which was also to change and adapt with the needs of the times, in terms of subject and style. I believed it had to be compatible to the AT&T, with the same sense of social conscience and service to the community, and the same high standards of imagination and technical skills.

I believe a good film information service is an invaluable asset to the nation, and that a national film unit has the responsibility to advise the Government on what films it should make, not just to make those it is told to.



Forming the London Television Orchestra for Festival in Adelaide 1965. Left: Townsend Binks, Chas McCullough, French Report, Stanley Howes, Sir Michael Campbell and Murray Williams

I believe you were instrumental to a certain extent by the launching of the new charter of the News and Information Bureau ...

I take it you are referring to the charter — if that is the right word — drawn up in 1968. I had been doing a job for Unesco in Mexico for more than a year, and when I returned to Australia early in 1968 the Director of the News and Information Bureau (of which the film unit was unfortunately a part) suggested I take charge early for a while. By the time I realised that the new "charter" had been drawn up, it was too late to do anything.

It had only one paragraph, out of nine or 10, about the film unit, which read: "It quotes from memory."

"To be responsible for the administration of the National Film Board and for the production of films for Commonwealth Departments."

This sounds ridiculous, but it left out the vital word "film" in front of "films" since it might have offended those departments which didn't like the pronunciation to interfere.

A good example of this occurred while the Air Force wanted the CTU to make a film on its survival in Malaya, including the dropping of bombs on supposed terrorists in the jungle. In the very sensitive atmosphere of the time I suggested that such a film would be disastrous, and decided to make it. But that didn't stop the Air Force from getting a referendum sent to do it.

**What was the CTU's biggest success of the 1960s?**

Like to think of the '60s as the period of breakthrough, when we started to get away from the conventional approach which had been expected of us and undertake interesting and

imaginative films of considerable variety, including some of serious social themes.

One of these was *Nellie the Milkmaid*, a fictional story for children set on the Mullerland Plateau. For this we engaged Tim Donald as director. He was then unknown, but had done a few jobs for the ABC.

The film was no masterpiece, for various reasons, but it was a start in a new field of dramatised Fiction-like — a field which directors like Don Chorlton, Bob Keeshan, Peter Warf, Brian Hannan and Oliver Howes ably explored.

Another film was *Under Stress* by Rhonda Small. It was about new methods of treating mental patients in hospitals and it opened the way to more films on social subjects.

*Puddington Lane* was very successful. It dealt in sensitive and humorous situations with an armoured couple, using a sexual lamp. The script was by Jean Long, who later scripted *Cattle*, and produced *The Pigeon Show Man*.

Then there was the film *From the Tropics in the Snow*. It was to be a tourist film about Australia, an impossible subject we were constantly asked to cover. We decided to make it light-hearted, set in the framework of a discussion between a film producer, a director and a screenwriter confronted with the job.

Jack Lee and Dick Morris were the directors. They used all sorts of amateur devices and tricks — inspired as far as I was concerned by Ross Clark's silent masterpiece *Lis deas faidil* — and in quite an exciting way it overcame the limitations of serial film editing.

It was a great relief from so much modern film-making which makes little use of the possibilities

*Concluded on p. 243*



During the filming of the Australian section of the NFTC documentary int. John Gammie, Tony Buckley (left), Stanley Howes and director John Lang.



Stanley Howes (left), Lord Ted White, Mrs Betty Overton and Andrew at the 1980 Drama session on the Professional Training of Presidents, Directors and Supervisors.

# SPONSORED DOCUMENTARIES

## A brief history

Eddie Mees

A "sponsored" documentary is a film produced for a client body which performs a certain function — either specific (to promote a product, a point of view or body of information) or general (to educate, goodwill by having the sponsor's name associated with a worthwhile cause).

Defined in this way, it is possible to regard films as varied as *Glass Shirt Blouses*, Holland, 1958; *Triumph of the Will*, Leni Riefenstahl, Germany, 1935; and *Back of Beyond*, Duke Hoyte, Australia, 1950, as being part of the same genre.

Film and television journals regularly measure themselves with feature films, television drama and alternative film/video. The role and importance of the sponsored documentary has been widely ignored, especially in Australia where such films only seem to achieve recognition after being entered in festival film festivals.

The reason for this is that the sponsored documentary is regarded simply as a financial tool which effectively fulfills a sponsor's need without providing the "artistic vision" a "true" documentary can sometimes achieve.

However, a sponsored documentary has interests wider than, in this field, first and foremost entertainment as reflected in certain films or models of the like e.g. *Explosive Two Meter Lifeliner*, South Australian Film Corporation, 1975. Such films can accurately reflect Australian culture, while others go beyond the limits of entertainment and provide a broad vision of life as it is — *First Thirst*, Film Australia, 1971.

Secondly, the sponsored film industry has a long history of providing continuous work for filmmakers in a wider film industry that is notoriously unstable (about 200 such films a year are made in Australia today), this field has been an excellent training ground for new filmmaking talent. Note, for example, the pre-eminence of Australian feature directors who have either come out of, or worked considerably in, sponsored documentaries — Peter Watt, Donald Crookshank, Phil Noyce, Fred Schepisi.

In total, however, preserved and work presented is not feature or television films, but sponsored films (including documentaries and commercials) that could be considered the majority of the Australian film industry.

In looking at the evolution of a sponsored documentary in the West, the work of John Grierson, Paul Léacock and Robert Flaherty is especially interesting.

*Nanook of the North* (1922), the first documentary masterpiece, was made by Robert Flaherty for the fur merchants, Revillon Frères. Flaherty used a man and his family to explore a way of life that was threatened by the encroachment of technological society. In a subsequent film, Flaherty maintained his concern for individuals living in societies made obsolete by power, profit advanced technology (e.g. *Mann of Aran*).

*In Louisiana Story* (1944), his final documentary made for Standard Oil of America, Flaherty, an oilman, no. 15,600-13, that oil company's technology could maintain a delicate, though changing, balance of nature. Flaherty, it seems, was able to satisfy his sponsor — and himself.

Paul Léacock moved away from the inde-

pendent, and looked instead at sources. Léacock made his first documentary, *The River That Brake the Plains*, in 1936 for the Reconstruction Administration, a body maintained by Franklin D. Roosevelt which concerned itself with drought-stricken and their human toll. The documentary dramatically presented this problem. So also succeeded in showing the worth of private industry (Hollywood saw it as "sacrificial", because it was government financed), and Roosevelt's political opposition (they saw it as New Deal propaganda), an attempt to justify Roosevelt's farm policies.

*Plan, and Labour's* next film, *The River* (1937), were less successful, but they could not withstand the harsher critique of an audience obsessed with the "inevitable" of world communism.

The film series was started, its funds removed, the names of state funding clearly disassociated. Sadly, Léacock's Gloriaville project was set the task as his political skills, by John Grierson's was.

Grierson had another great master of sponsored documentary, and the one to whom Australians are most indebted. He believed that film was a highly effective communication tool that could be used to educate people on the benefits of progress and modern industry. He succeeded in expanding this view to government and industry sponsors and established the framework for a flourishing sponsored documentary industry in Britain, and later in Canada, Australia and New Zealand.

Grierson had studied social sources at the University of Chicago, and while in the U.S he met Flaherty. His regard for Flaherty was



Still from *Nanook of the North*.



The author looks up with school work for network children at the Blackham Correspondence School. Lesser Case is in the Milling



Charles Blue in Film Australia's *Mr. Steel of Mine*

ambivalent; he acknowledged him as a master documentarian, but denied he lived of the names and pretensions. He felt that Grierson was a remnant to an era that called for propaganda.

For effective communication techniques, Grierson looked instead to Soviet films, particularly *The Battleship Potemkin* (1925). As a tool for propaganda, Grierson thought *Potemkin*, with its dynamic editing and clear message, far superior to the sprawling 80-year and calculating ambiguity of *Nanook*.

In 1937, Grierson returned to Britain and sold the idea of a documentary on the herring industry to the Empire Marketing Board — a body designed to promote trade and a sense of unity in the then British Empire. Previously, the Board had used only villa, pamphlets and posters.

*Dribers* (1938) was a resounding success. Its visual imagery of fisherman and their way of life recalled the poetry of Eliot's, its rhythmically-paced editing influenced by Rovsing Filmaking, but its message was distinctively Grierson. Though the men still lived in quiet old villages, Sylford had become "an epic of action and steel"; its produce a "heritage for the world".

*Dribers* was successfully released in theatres throughout the country, but later Grierson-produced films were also shown (and often) on the non-theatrical 16 mm circuit that Grierson favored, in schools, church halls, offices, and factories, at the time an unexploited market.

Grierson did not direct any more films, instead, he set up the Empire Marketing Board Film Unit and became its head. He then formed an efficient production team, with selected recruits like Edgar Anstey, Harry Watt, Stuart Legg, Paul Riems, and Basil Wright.

Documentaries like *Bomber Problems* (1935) and *Coal Face* (1936) gave dignity to the working man and sounded a note of protest — even reform. And, at the same time, they were able to satisfy their sponsor, Grierson. As noted, was doing the impossible, with his political skills, creative energies, and vision, he was able to finance, visually and artistically, a range of films that also reflected a clear and definite purpose. Art was the formator, not the mirror, and the message was not ignored.

Documentarians as diverse as Paul Léacock and Wim Wenders (U.S.), Lars von Trier and Ken Loach (UK), and Koenraad Devos (Belgium) were probably influenced by Grierson's demonstrations of film as a feuilletonic art and a propaganda tool.

In 1938, with war threatening, Grierson went to Canada and set up a film unit that later became the National Film Board of Canada. He went no further overseas to New Zealand



A scene from the award-winning documentary, *Drama Lesson*



Drama in motion, *Drama Lesson*

and Australia. As a result of his visit to Australia, Stanley Hawes, an Englishman who had formerly worked with Grierson in Britain, and was then working at the National Film Board of Canada, was selected to head production of the newly-formed national film unit.

Documentary filmmaking in Australia had, in the past been of limited scope and interest, confined to newsreels and short travel and educational films. Occasionally these films were of excellent quality, as with the *Artists and New Citizens* documentaries of Frank Hurley and the World War 2 re-enacted filming of Duncan Porter. Also, documentaries of daily life and celebrations had been made by Walter Baldwin Spencer and Ernest Trelhol. But there was nothing comparable to the documentary film movements of Britain or the U.S. In America, documentary filmmaking had not achieved the same status and did not attract the same talents — a situation that was to change dramatically by the '60s.

In 1946, Stanley Hawes came to Australia to become Chief Producer of the Film Division of the Department of Information. Later, abbreviated to the Commonwealth Film Unit and still later, Film Australia.

First, he picked a team largely from the former Department of Commerce Film Unit,

World War 2 cameramen, and soon new talent. There, like Grierson, he set about gaining commissions from sponsoring departments, and producing films that had substance, and perhaps even social and artistic value.

Hawes worked with Grierson in Britain in the '30s, the golden years of documentary. Hawes was influenced by the older man's blend of pragmatism idealism and his political skill in winning support for government and industrial filmmaking programs. Hawes found the latter job, particularly necessary. He faced considerable departmental resistance in his work, because the Australian film unit did not have the same amount of freedom as its Canadian counterpart. This had been originally established by an Act of Parliament as an independent committee and, therefore, did not have to answer to the frustration of those that plagued Blaize throughout.

Yet, in the period under Hawes' leadership and since, she unit made many films which compared favorably with those of a similar nature produced elsewhere in the world. The "40s going on Hawes' School in the Mailbox and John Heyer's *Man and Mine, Journey of a Nation* and *The Valley is Ours*, the '50s, Isabelle Link and Capacity Smith's '60s, *Drama Lesson*, *Walkout*, *From the Tropics*



John Dwyer as the disillusioned, determined Jenny in *Who Killed Jenny Langley?*



A scene of the past from *Berkeley*

**to the Sea.** Captain for Orchestra, Desert People, The Pictures that Moved and Belloky, the '70s Thrill to Go, The Gallery, The Line, Desert Landforms, Harvest at Long Nook, The Passmane Industry, My Sydney Man, One Sport of the Why Can't They Be Like We Were? series, God Knows Why But It Works and All in the Same Boat.

Of course, many mediocre films were made as well. But by the mid-60s, in the last Great Tradition of Australian feature art, and prequelities before blockbuster, a volatile, centralized government film unit had been set up, one that had miraculously survived the vagaries of politics, recession, the coming of television, and many other problems that plagued in the making of documentaries.

In the late '60s and '70s, production outside the federal film unit was also taking place. Productive bodies such as Cinerecord turned out a regular output of newsmagazines and documentaries before photoplay, a volatile, centralized government film unit had been set up, one that had miraculously survived the vagaries of politics, recession, the coming of television, and many other problems that plagued in the making of documentaries.

The best of these, Shell Australia, formed its film unit in the early '70s. This was part of a worldwide trend started by Shell in Britain following a management review by Gresham in 1937. Shell sought to dissociate its documentary from studio advertising — a tradition at the time, and the Shell symbol at the end — were deemed sufficient. Many schemes, however, were related to Shell interests, or had long-range promotional value. Aviation and car, for example, fired the former, sceptical and thrifty latter.

Some documentaries were beyond fulfilling their functions, such as John Hersey's Book of Beyond, made by the Shell Asiatic Film Unit in 1954. Player, an experienced and literated filmmaker, made several documentaries for the Film Division before coming to Shell.

Book of Beyond was Hersey's masterpiece, a feature-length documentary centred on the activities of 400 men who deserved "the mail above the sky." In Australia, Tex Willer, through the desert lands of Central Australia, was a film of great lyrical beauty, one that caught the soul and tone of life on the isolated outback along the route, and at the same time captured something of Australia that few films have done since or since.

In 1961, the Australian Institute of Aboriginal Studies began a legal and administrative infrastructure for film production.

Documentaries were also made by government departments who often produced them in-house. State units had their own film units such as Tasmania and Victoria, or contracted them out to production companies from private industry. The quantity of documentaries produced varied, generally

depending on the degree of emphasis for films, the nature of the department's responsibilities of education being one consequence of this, and the money made available from state allocations for the "luxury" products that film were deemed to be. All this changed in 1972 when the South Australian Film Corporation was formed.

The SAFC was created by an Act of Parliament. Although an independent corporation, free to token all kinds of "film," the term includes video, too) work, when, where and from whom it chose, the SAFC was still guaranteed all state investment. This production.

This gave it an effective monopoly and an assured working revenue. At the same time, a state-owned government production under one roof has strong private enterprise links and, therefore, presumably free of the excesses of interstate red tape. Underpinned by a Public Service mentality — and involved extensively with the film industry, but having its own contract staff — the SAFC had unprecedented facility.

Today, the SAFC's output of short sponsored documentaries is prolific — about 45 a year. Although it has made no name through the success of feature films (Picnic at Hanging Rock and Storm Boy being only two), it is the documentary program that photo steadily along.

It generates a quick turnover, unlike the features which have a necessarily long, slow-burn development period and makes films of generally good quality and social value that very often go unacknowledged. See Explorers: The Two Man Lifetime, Who Killed Jimmy Smart?, The Making of Sunday, I Taught Them But They Didn't Learn, Kangaroo Island and Five Finger Discount.

Following SAFC's success, other states responded and now have state-supported bodies, set up along similar lines.

The Tasmanian Film Corporation is an institution cast in pose. Government-like, making in Tasmania began after World War I with the formation of a documentary film unit that produced a small output of short films largely for use by other government departments. In 1971, this unit was disbanded and the new Tasmanian Film Corporation formed along the lines of the SAFC.

About the same time, similar bodies were formed in the other Australian states. The pattern was clear: cut down the bureaucracy, constrain government financing, activate, assess and evaluate of the private funds market, and make cheaper and, hopefully, better films and other media products that are aggressively marketed in the non-theatrical, television and theatrical areas.

However, these corporations have been

overburdened in their viability. On the credit side are the advantages of prior relationship of production and management decisions under one state-wide body, leading to better efficiency, greater utilization of resources due to the more streamlined competitive nature of corporation organization, more work available to filmmakers and the industry due to the greater volume of films produced, a better quality product in the industry grows, a clearer, more positive state identity and image that would also serve to attract new investment.

On the debit side one would consider greater participation by the mass and perhaps more national dimensions, too much competition for the few resources of capital and labor available, a possible threat to independent producers with previously established links to client government departments.

Also, in that act of changing media technologies, the very idea of "film" corporations has been questioned. However, in the various sets that set them up, the term "film" generally denotes film and video too, and, if current practice is anything so go by, the corporations are very eager to utilize whichever format is more suitable for the job in hand, be it film or video, super 8 mm or 16 mm, full length, three-quarter cuts, on each or two reels.

The next question is, can a nation of 14 million people afford an independent film budget? I believe the answer is yes, provided the corporations are tougher and co-ordinate their operations to maximize of eliminate wasteful competition and unnecessary duplication of effort. This would be better for the film people, the film themselves, the states and the nation. Moves to do this are already underway. We can only hope that party lines and personal rivalries are cast aside for the benefit of the country as a whole.

What some people find worrying is that the Australian film industry, including the sponsored documentary section, is to a large extent supported by government money. This is its strength and its weakness. The stability that state funding provides can also act as a constraint to the free expression of views that may be critical of the country and its institutions, including the government, state funding can create a state of cultural well-being unconnected to broader cultural realities and such funding can disempower the courses of private initiatives in finding independent funding from the private sector.

These are well-worn arguments, and it would be naive to think that we have avoided or overcome them.

Furthermore, in Australia and elsewhere, the problem of finding an audience for the documentary is probably greater than ever before. In Australia, we have always had a demand sufficient resources or energy to the vital task, centrally not in comparison with our Canadian counterparts, who learned well from Gresham and others the importance of making good films and of seeking and finding a wide and often scattered audience.

However, it is clear that in this country the sponsored documentary has grown steadily from its humble beginnings, so much so that today it is not only alive and well, but also one of the vital life sources of an industry that has continuously battled for survival. \*



Nequin, protagonist of the Australian film 'The Back of Beyond'



Scene from the Australian film 'Desert People'

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# **ADELAIDE FILM FESTIVAL 1978**

Noel Purdon and Peter Page



Ruben-H. Rosenthal has Paul Fine and Michael J. Josephson as Riemann's teacher in Ulli Seer's *Beyond Belief* and Bill

Adelaide is a popular city and just as everybody else gets the kind of free service it deserves. Adelaide is at last getting something which is worthy of the other cities which have it in the world.

arts within Australia is the state.  
It's been known cultural event, the  
Adelaide Festival of Arts, has always  
been so unashamedly theatre and  
would then. The Arts Board has become a  
whole. The role of the Arts Board is succession

The news was a continuation of highly public hearings at the local Kurnersville-Spartan-Pleasant Grove school, which gave the name of Franklin as the subject. This has caused the incident,

Despite the growth of the South Australian Film Corporation, until recently there was little to credit cinema-makers with in Australia other than generalities in the form of guess and remembrance. Australian movie budgets cannot as much as a dream writer. If the public gets to see 1980's or the National Film Trust's *Theatre* at Australia's Robbery Bay Village Hall, it will be the 1980s later than Sydney or Melbourne, and response and criticism is often hampered by the odd press-circumstance.

But for a fortnight Adelaide has been despatched by a group of men half of them Australian and the rest from anywhere in Australia, and many that would have been killed in Coober Pedy, Broken Hill or any major centre! This has been due to the energetic efforts of the festival committee and the talents of co-ordinator Clifton Thorne.

www.santillan.com

reference without designating Becht as a City's? Animation? Thing? Brand event. Advertisers have proved that a range of firms would point to the bright touch of the city's culture as proof of a positive image of themselves, without mentioning

Recently we made a move particularly as regards to the position of women and consequently in nearly all the films depicted any one particular level of action this was it with other major areas from women directors right down to E. W. Hornung, the Swedish Parallel Picture by Gained Lindstrand and some others by men about women's rights. This aspect of the programming seems to have been overlooked.

The Australian producer of Paul Mazursky's *An Officer and a Gentleman* has presented *Woman in the Picture* to the second week on the opening day at the festival which, in view of the Berlin, "The People's Festival," should have gone to John Huston's excellent *Moulin Rouge*. Despite the enormous release on the west coast, Bill Mazursky's film goes on approximately exactly where it left off, continuing to

In this way, *An Uninvited Guest* is a polemical work that challenges the social context of the novel's title character. The film's title character is a woman who has been rejected by society because she is pregnant and has chosen to give birth outside of wedlock. She is a symbol of the social and cultural attitudes towards women and their reproductive rights.

*enriched* stages. After 36 h, lymphocytes in the enriched culture became 10-15% more

Brutally 37-year-old Eric (Samuel L. Jackson) played by Jim Caviezel) loses his freedom after 10 happy years as a young woman (Shannen Doherty) by his doctor and his boss who undergoes a period of misbehavior before being sent with him to a closed-by-a-barbed-wire-fence off-the-grid setting one day. Eric initially seems over-righteous

Bilbao ordene a instalar leyes estableciendo  
que con el fin de darle la fuerza necesaria  
para cumplir su función, se establecerán  
en cada uno de los distritos y en cada  
partido judicial, una comisión de  
señores vecinos que se reunirá  
cuando sea necesario para tratar  
asuntos de su competencia.

and for my son's SAT October 8th.  
Fortunately she has moved to another  
state and at the time did refuse  
to go up. Her results to be with him  
assured I finally got more than the greatest  
day.

Using the very *Murphy* strategy  
leads those in relationships to test bonds  
and strengthen them. The underlying  
assumptions of supposedly "honest men"  
and the difficulty and necessity of  
negotiating love with other needs.

Caution to avoid *stereotyping*. An  
Unfinished Person is a good deal more  
complex than many other mass-produced  
relationships, which fit into a single  
category. With subtle and glorious  
polyphony, a host of well-edited and  
different characters, and a polyphony of

**Insights into Dehydration** It remains unknown whether dehydrating (had anyone) it sometimes results in effects on gender (and even the number of women who experience symptoms) or the location of the root of symptoms.

Netherlands: The Setup and What  
Grimm & The Condensate made of  
interacting quarks where both share  
well mixed relationships with others —  
the former involving the between an  
older man and a 14 year-old girl.  
The latter between a zero and an individual

**Bonnie** writes/directs *Noushki*, yet Bonni has her television show getting off air under the nose of the film's cast and family, suggesting only the relationship of stalks and the况況 of having to paid simple members together as the King Romeo like a horny version of Team One-Nine in *Paper Moon*, the precocious Caroline throughout the stage. Hugo gets carried when she sees the film becomes pregnant, and definitely impress her scores as a

color more orange or brownish yellow  
while immuring them.

Light and sweet is a sort of jelly like  
the firm's most appetizing texture in the  
composition of their can soups that  
of the Hygienic release mats, is recogniz-  
able by its clarity and consistency  
especially at external shells with  
dustless base of red strawberries and high  
white sides.

The opposite is every way. Watson-Peterkin's *The Consequence* caused





#### **Source from Purple Mountain Mountains of China**

from the technically accomplished but  
uninspired 175-minute *Cassanova*  
**From the Plans of Maxfield Mingo**  
Underwritten by the sensible and  
affectionate **The Bachelor** (Elaine  
Langford) also worthy of mention is Martha  
Argerich's commanding but mostly  
one-dimensional **Barber of Seville**.

Of course the quality of a finished work indicates how good a field worth of attention for the reader, though the critics have no guarantee by which to measure this.

DOCUMENT NUMBER

A strength of the festival was the documentary section, with the Canadians marking their excellence from as many old west Heliums such as Don I. Sheed the Teacher and Don displaying his progressive comic genius or champion such as the April 9 Johnny.

**Volcano** (Ronald S. Blythe) is a model of biological co-evolutionary form, where microorganisms, protists and the most distant eukaryotes all affect each other's evolution. The book also discusses antibiotic resistance and the molecular biology of a proto-metaphyte of the early Earth in which the first life forms were not single-celled organisms but rather symbiotic associations. In a new theory, living eukaryotes are symbioses of plant and animal cells. Logics are introduced by this interleaved dialogue between science and philosophy.

the new urban oligarchs.  
Steering its course about the oligarchs  
described his failure at the project. The Hem  
assumes a critical reference to its own  
recommendations, including by itself, docu-  
ments and meetings like the five previous  
years, pointing out plain evidence  
futility of their role on Latin

Also from Canada was *Japanese  
Landscape*, a short film by **Brent Allen** which  
depicted, mostly by way of archive material  
and liquidation shots, the nation's  
experience of Japanese Canadian living  
in Canada during World War II. It  
was a study of their hopes and industry, their  
contribution to labor service in the  
west, and their deportation. The film is  
a horrifying portrait of the human  
costs of racism or racism taken against  
marginalized groups. These groups could hardly  
have imagined the personal or political  
or financial cost of a nation in terms of internal or external war.

Both phrase-recurrences were lighter in construction than the first point-mines of this section Tom Haydn's *The Last Testimony*, a warning that a good-harried *deacon* necessarily makes a good *firm Deacon*. Despite his research and training, says the *Deacon* who may have had some concern for his reputation before the *audited* and the audience of the self-observed, *Rosa James*, this device

becomes as irritating that it sinks finally to the level of absurdity with Bush's continuing efforts to mislead. Indeed, if he really researches my One Message now in Precious, it is in the following sequence that the words "absurdity" occurs:

The good doctor, about to be shown some hideously grim prints of Roerichness in a catalogue room, can hardly find words to sue to the occasion. But he manages.

*Allotropidia* have dispersed to the West, and one can see why.

THE TWO WORLDS

The Th' n' World was represented by the premises of several regional Chinese firms as well as Cuban, Tunisian and Iranian work.

The great surgeon of the Jewish world  
whom is and will be the Master and

placed before anyone's tented area  
had a chance to do so. It was the  
annual end-of-year *Garden* at Bishen-  
garh. Similar visionary dreams with a  
few days' desultory ridge & grassland  
had preceded my observations of an old  
man, Sarmast Khan, as far as I  
remembered with his little garden plot  
in the Desert. The garden, with an orange  
tree and a Light, which overtook the name  
of the way road which it had been  
labeled, was still there. It was now  
overgrown and dead, and in poor  
condition, though it was in May. I came  
out of the atmosphere, like a break-  
through from a vacuum or a dream.

Third World consciousness  
by mood according to his physical style —  
the possessive consciousness of the culture

the committee recommended the same  
to Congress, and at the request  
of Mr. [the Senator] was persistently  
having stood that resolution.

(Other) because of their unmeasured assets, such as losses on pensions or life insurance and real estate if the asset geometry is a simple one if the asset is located elsewhere the party may have to pay taxes on the asset if it is moved to another place. *Problems* *Fragile* *agents*. Werner Heisenberg's *wheating* *problems* from his philosophical pose. Barthes' 2007 paper *Left-wing Judges* *right-wing* activists and *biased* *judges*, many *positivity* *superiorities* in the law code *should* *measure* the *interactions* being set up in a *problematic* *way* *reinforced*, as well as the *needs* of the *complaint* *agents* *represented* by them. The *wholes* *problems* as well as the *disj* *politic* *problems* of *today*.

**Garrison** of **Massachusetts** was their major educational institution at the time. Founded 1805, it offers a classical curriculum, emphasizing literature, history, science, music, and art.

their administration. The 11116  
changes which we've made reflect  
with great simplicity and the image of a  
modern.

**Suit at the Ryans** (the first work of writer-director Michael Radford) was helped by the presence of its courageous and charming producer William Chapman in the only really successful French

Having witnessed an account of the preparation of a Third World team the audience showed themselves highly concerned with the impact of the team on the Southern mid-winterers. A wide range of Thibetan customs were mentioned, as well as political belief, and the discussion was as volatile and noisy as a part of the festival as the

On a daily set for shooting in Taiwan, he ran into problems with the government. It was ingeniously re-enacted. *Madame Mao* was present and she was not happy. The Taiwanese officials claimed that the country itself was absent. *Madame Mao*, the group money bag, was not "friendly," and the frequently featured soldiers of *Chairman* and military typified as their foul history made.

The Times style pages from solid community observation through the reader's place response to your people! Local news focus falls between national news, business and beat-and teachers attending as from the local

The presence of a festival which attracts like-minded people from all over the world is an excellent opportunity for exchange. We propose holding this conference as well as the poster, with an appreciation of the marked diversity of musical styles. The organizers can encourage the most fruitful public discussion, reflecting and discussing issues. A festival has no fixed schedule, big meetings like Synthesis and discussions which are unstructured make possible.

This year after the gloom of 1977, the Automotive International Film Festival was presented with a special force you can only see for yourself. \*





# Jeremy Thomas

Michael Austin, a writer and documentary filmmaker, read the story which Robert Graves had written in 1939. He decided to write a script based on it and then brought it to me. I thought it would make an excellent film and acquired the rights from him.

Michael then wrote another draft, and it was that version I took to Jerzy Skolimowski in Warsaw.

Was Skolimowski the first director you approached?

No, I had discussed the project with several other directors. Skolimowski would be the only choice if I wanted to have a British director. And it turned out, I am very happy that somebody with an outside viewpoint made the film.

Skolimowski had been in the background for some time when you approached him. Why did you think he would be suitable?

I suppose it was because I had just seen *Deep End* at the London Film Festival. It was the first Skolimowski film I had seen, and I was amazed at the feeling of tension he had created from so little action.

He hadn't made a film for some time, but he had worked in English three times before. I felt he was the man.

Was Skolimowski living in Poland at the time?

Yes, but he came to the West quite regularly — as he says, to visit the constituency from his peaceful, serene life in Poland.

Skolimowski has a co-scriptwriting credit on the film. What changes did he make to the original screenplay?

Skolimowski altered the main cast, and made Anthony a modern version of marionette concrete instead of a piano player. That is quite an important change, given the second element of the film.

He also introduced the symbolic bones and created some new characters.

Did Skolimowski have control of the final shooting script?

We worked very closely and discussed things together.

The Special Jury Prize at the 1978 Cannes Film Festival was shared by Jerzy Skolimowski's "The Sheet" and Alan Parker's "Midnight Express". "The Sheet", an independent British film, was produced by Jeremy Thomas.

Thomas began in the industry as an assistant film editor before becoming editor-in-chief on Philippe Mora's compilation documentary, "Brother Can You Spare A Dime?". Out of that collaboration came the desire to produce a feature in Australia. The film, "Mad Dog Morgan", starred Dennis Hopper and was completed in 1976.

Thomas' recent projects include Andre Techine's "The Ernest Sisters" and the untitled Sex Pistols feature, both of which he co-produced, and the documentary on The Who which Thomas post-produced. Thomas' new projects include "Crime and Punishment", to be directed by Skolimowski, a feature with Michelangelo Antonioni from a screenplay by Mark Peploe (scriptwriter of "The Passenger") and a feature with Nicolas Roeg.

It was just after "The Sheet" had premiered at Cannes that Peter Bellby interviewed Thomas at his London office. Thomas begins by discussing how he set up "The Sheet".

Everyone was happy with the way things were going.

Jeremy likes to work in collaboration with others. He is a very self-critical person and can take criticism easily. That is very rare.

Had you raised any development finance at that stage?

The National Film Finance Corporation, which is Britain's equivalent of the American Film Commission, had expressed interest in the subject. I knew that if I had a director they were happy with — which they were with Skolimowski — then raising the rest of the finance would be fairly easy.

I then approached the Rank Organisation, they liked the script and put up the other half.

Did you have any names attached to the package, other than Skolimowski, when you approached the NFFC?

No, they came in on the script alone.

What was the final budget?

Something under 100,000 pounds.

Dreyfus, an independent sales organization, lined up with a few grants before we started shooting. They have a lot of experience in handling quality films, and they organized large amounts of money from several distributors in Europe.

When did Dreyfus become involved?

Before Cannes in 1977. Their involvement made the film more attractive to the investors, because it demonstrated people had faith in the film.

In many respects, "The Sheet" is an off-the-wall film. Did you have any difficulty convincing Rank that the film would be commercial?

I think it was a hard decision for Rank to make. They knew it was going to be an arty film, and probably not very commercial. It was a very brave move, but the film really wasn't that expensive, given the talent involved. It did have famous actors and a charismatic director.

How far ahead of production was the financing completed?

About 18 days before we started shooting. The sequence of events was this: I approached Skolimowski in April, and the deal was finalized in Canada in 1977, which is quite poetic. So that gave us five weeks to get the film together before shooting started on June 26. The filming took 35 days over a six-week period.

Did you decide on or short a production period to save money?

No, because of the schedules of the actors. We also had to wait before the holiday season hit Devon, where we were filming.

Does Rank hold all world territories?

No, Rank only has the film in those territories where they have a distribution organization or are affiliated to a local distributor.

Do you control the film in nonexisting territories?

Quite often, representing the territories and myself. They work off a fixed percentage.

**At what point did Rank become involved in marketing the film?**

They didn't start work on the promotion until they saw the final print. They were unhappy with the final campaign, and a longer preparation time would have been preferable.

I believe marketing should start the day you begin making the film, and that is a contribution producers could make to their film's success.

**What form should that contribution take?**

Getting creative people who understand marketing involved. They should then plan the media coverage in depth, and search and develop good press sites that have a chance of getting into the papers.

**Were you at any stage hesitant about having Rank involved in the film?**

No. It is a British film, and I believe British films should be made by British companies. There is a lack of indigenous films in Britain, much more than in Australia. You don't see any success here concentrating towards local film production.

**You don't think you could have found a better deal going through an independent?**

There are no major ratios. You just find the money where you can, and I was happy to have Rank involved.

**How many weeks did you spend in post-production?**

We finished shooting on August 6, and didn't finish dubbing until the end of November. Because we used Dolby stereo, the dubbing was quite complicated and would have taken an extra two weeks, with another week for dubbing.

**Why did you decide to go with Dolby sound?**

In probably my first discussion with Skolimowski I asked him how he was going to do the sound. He said he would make the soundtrack go very quiet, highlighting various natural sounds, like birds or the winging of a witch. That way the audience's ears would become attuned to listening for sounds. Then he would hit them with it. But he said, "You have to give me the best sound system in the world."

Dolby was clearly the most accessible, being a system that is an optical process, rather than magnetic, and therefore meant no additional cost in making prints.



Robert (Tim Curran) is in today to Chat. Michael Officer (Robert Ringer) is Crowley. Take Note at the bar of the saloon match. The Stars

I think the film is more powerful, and therefore more commercial, in Dolby sound. I can't understand the resistance to Dolby, though obviously exhibitors are going to resist it because it costs money to install.

Most Showcase houses, however, are already equipped. I think there are more than 500 cinemas in the U.S., and about 50 in Britain and in France. There are a couple in Australia as well.

BUT Dolby is a combustible system and can be shown in several contexts.



Thomas takes people to see Brother, Can You Spare a Dime?



Thomas hard at work during Brother, Can You Spare a Dime?



An emotional moment the day during the film. Robert De Niro drops and breaks The Sheet.



Dennis Hopper and Dennis Thomas at Cannes 1976

### Is *Daisy* an expensive system?

It cost us an extra 15,000 pounds to dub *The Sheet* in stereo Dolby.

### Did you have to run many tracks?

You think we can 22 tracks, so we have three triple magnetic. It has different systems of dubbing because the music and effects are on one track. So the component you end up with is full-track stereo, with dialogue as a separate track. These are then mixed together onto the optical Deafy system.

Apparently the film was ready before Cannes, but held back . . .

The film was completed in December '77. We had planned to open in London in early February when the Cannes Festival invited the film into the Competition.

Did you feel that winning a major award might enhance its commercial prospects?

I don't know. Obviously it is very good for publicity, and the film would have received 50 percent more worldwide publicity from being in Cannes. There are 300 representatives of the world press at Cannes. Even Cinema Papers was there, distributing to Le Croissant.

Did you do much business at Cannes or was *Mad Dog* a showcase for the film?

DeNivelle was then selling the film and Rank publicized it heavily. Mostly, however, we regarded it as an international showcase.

Do you think that assisted foreign sales?

Yes, because it presented the film in people's minds. Unfortunately, winning an award also gives a film a safety tag — that is, makes it a major American film.

### BACKGROUND

How did you get into the film industry?

I left school at 17 and went to work in a film laboratory till I got my union card, worked on the studio floor, behind the cameras and so on before settling in the cutting room.

I was an assistant editor and sound editor on a number of features, including several dirigies by Alan Ladd's *Raw Family Life*, and the television series *Rock and Rule*.

I then worked with Ray Harryhausen as special effects editor on *Stalakat's Golden Voyage*, which was a great experience. Harryhausen is a giant of technical virtuosity, a master of effects.

After that I edited *Brother Can You Spare a Dime*, for Philippe Moro.

That film must have been ingeniously complex from an editing point of view . . .

It was a massive undertaking, because there was so many possible compositions, as many different film to add from.

Philippe had compiled a research index and developed a task contract with James Cagney and Franklin D. Roosevelt. We then went round looking for footage in various libraries all over the U.S., which took many months. We looked at millions of feet of film.

Once we chose a piece of film, and got the various negatives and sound elements together, we had the stuff shipped back to London for editing and dubbing.

Why didn't you do the post-production in the U.S.?

It was cheaper in London. It also gave us a critical perspective after that period of intensive research.

The film was very well received in the U.S. But certain people were a little offended that an Australian had made a film about Argentina which was financed by a British production company.

To what extent did the final film mirror Philippe's original treatment?

It was very close, which was remarkable given the number of different pieces of film that had to be juxtaposed.

Who then produced *"Mad Dog"* in Australia? Was it difficult to finance?

It was certainly more difficult than *The Sheet*. I think it took nine or 10 months.

Who were the investors in *"Mad Dog"*?

There were some private investors in Melbourne and Sydney, and the APC.

Why did you cast Dennis Hopper as Major in the film?

Philippe and I felt we should use an American at British cost for the main role. Our man was given an international appeal. In retrospect, I don't know whether it was a great idea.

However, I think Dennis Hopper's performance is great and grand, and it did make the film that little bit more bizarre.

It's strange actually, because Alan Bates is equally bizarre in *The Sheet*.

In fact, *"Mad Dog"* and *"The Sheet"* are similar, so that they are off-beat and innovative films. Was that intentional?

Obviously I am pulled towards those sorts of subjects. I take cinema very seriously, and although it is easier to make an exploitation film, and easier to sell, I think it is more satisfying to make something which people can take seriously and talk about.

Did you experience any major differences between producing a film in Australia as opposed to Britain?

I found it much more difficult in Australia than I did in London. The techniques in Australia are

very good, but I have lived and worked in the industry here for more than 10 years.

I think the methods are similar. People may work different hours and will techniques be different names, but filmmaking is the same the world over.

*"Mad Dog"* received considerable publicity at the 1976 Cannes Film Festival, and a deal was done with Cinema Shares to distribute it nationwide. . .

... and they brought the film to Germany world territories, including the U.S.

A large amount of money was apparently paid. . .

I can't remember the figure, but money did pass between the two companies.

How did the film fare commercially in the U.S.?

It was not successful. It is very difficult for an outside film to break into the U.S. market.

Even with Dennis Hopper. . .

I think Dennis was good in the film, but I don't think it benefited commercially by his presence.

Are you happy with the way that Cinema Shares handled the film in the U.S.?

I don't know if filmmakers are ever satisfied with the way their films are sold, unless they have total control.

To what extent should producers be involved with a distributor?

I would like to be involved much more. I think it would be a good idea to include an amount in a budget to enable a producer to develop a campaign. In effect, the American majors tell the 1600 other production budgets

Continued overleaf



At Cannes with *Mad Dog* in 1976. Dennis Phillips, Marlene Fother, Jeremy Thomas and director/producer Michael Thomas.



# FILM PERIODICALS - A HISTORICAL SURVEY

Basil Gilbert

## PART 5: AUSTRALIA 1970-1978

Precipitated with the social and political unrest in Europe during the middle 1960s, which culminated in the Paris riots of May 1968, was a re-examination of the role of film criticism in several popular film publications. The long established *Critique du Cinéma* in France, and the culture-music-oriented *Screen* in Britain, for example, radically altered their traditional stances.

For a time, however, the situation was a vacuum which, in October 1968, ushered a 25-page *Screen* entirely hand-written, created that journal which carried the provocative title, *Cinema Papers*. *Cinéma du Cinema et des Arts*, *Australian Edition*. Focusing on the issues were two half-tracks in negated form, one of the most volatile aspects of Serge Eisenstein's *Bolshevik Polemics* tract was a short editorial which began with this words: "Underground... more power never again! with love... and revolution was a numerous article by Spike Milligan, and another was a scathing article by Spike in his style of *Hasta la Vista, Baby!*".

From the "Soviet Left of the Monolith", a 22 of the fledgling journal were less polemical in tone. These issues, signed by Philippe Masson and Fred Bellamy, included several readings, the best of which was entitled "Love Production".

"Premiered"ベルト・オーリー、*Présence*、*The Criterion*、*World Pictures* and *Art* were also produced underground. *Screen* Local television production, presented the whole model... the reason that our country got started as an outlet for criticism and commentaries" (Rigby).

There, under the heading "Film Criticism", were such body blows as the *Line* journal caricatured. Despite the fluid rhetoric and exaggeration, they were not far from the mark.

"Unorganized, Unfinished, Pathetic Film criticism is the *Criterion*, *The Walker*, the *Australian University*

*Tim Gajser* publication is totally ephemeral or pseudophenom... but always uncompromisingly devoted to satirical and intelligent... except perhaps *Society*.

The "Monolith" announced in a note of optimism, despair and hope:

Now critics have started how to write to the cost of the fate of *Angry Young Men*. We would rather be critical, unorthodox, we would rather live and destroy... —

The members of the journal dealt largely with a range of European critics. Philippe Masson wrote on Roman Polanski's *Rabbit in the Water* and Jean-Luc Godard's *Wattie vs the FBI*, while Bellamy wrote on Claude Lelouch's *Amour à tout prix* and *Rebel Without a Cause*. *"A Feminist Guide"* was written by Rigby, and "A Feminist Guide" at Michaelangelo Antonioni's *Utopia*.

The journal, which had been introduced by the University Film Society, ceased publication after this issue. But two years later, in October 1969, *Cinema Papers* emerged again as a fortnightly edition of 12 pages, presented by Global Village Cinema Publications, and edited by Peter Reddy. Reddy and Denis Kremer, who were present until 1970, still publication was discontinued April 21, 1970, but by then it had started a new phase in underground film periodicals.

Today it seems a mixture of satiric, polemical and personal responses, responsive to pop culture, but it has much greater serious Australian material and rarely hoydon't overblown publications.

Peter Reddy was recently placing the "Angry Young Man" in his stacks on Atheneum experimental film series *Marshall C* on television's *Masturbator Feature* 1, and Philippe Masson was surprisingly modest in his article "Mythology of Cinema", which discussed American media and its influence on the world, was apparently the first to introduce studies, e.g., *Ken Hedges*, *Peter Brook* and *Stanley Kubrick* in "The Firm of Vigilant Spirits".

Perhaps the greatest need of the period was an editorial policy which gave an entitlement to interviews with international filmmakers. These served in quite low they handled, in a festive manner, the remembrance of

Australia's filmmaking that was soon to follow.

Another periodical to emerge in the late 1960s was the monthly *Screen* prepared by Udo Pfleiderer in Bradford. By 1969 *Screen* had made an agreement with Alfred Adler's "great prophetic, everlasting playboy-dreamer" to publish the *Screen* in America for three years. The July 1970 issue was a "Book of psychological erotic and exuberant shorts, with greater colour saturation, pushing 'exuberant' across graphic obscenities, ultra-rated titles" and the like. It also informed that some of the 1500 people who had been based in the Plateau would premier of *Marxwell* on the double bill that the film was to be banned had kill "breakthrough of erection and inability to have the sexual".

*Screen* was the only journal in Australia reporting on the local avant-garde and underground film scene. In the last 10 years it has lost a lot of news and information to the *Screentalk* Newsletter, which it had been instrumental in establishing.

With the formation of an officially registered association, *Screen* was replaced by *Society Filmakers Australia*. This was founded by Aggy Redd, the Coop Ministry, at its own expense. By 1975 the journal had become *Screener*, a four-times-a-year, which will be discussed below.

The *Australian Film Guide*, published in the latter part of the 1960s, was not only the first publication to focus on films made in Australia, it was also the first magazine of cultural and critical emphasis on cinema. "Creative thought and creative potential" meant of Americans and British origin. At least, this was the attitude of the magazine when it went out of circulation in 1968, while still cataloguing the "A's". The last entry was against *All Flags*, starring Errol Flynn and Maureen O'Hara (1932); it was described as "instantaneus repeat" (ratio of 90 per cent) ("nearly instantaneous entertainment").

*Australian Film Guide* was succeeded in 1970 by *Alive* issues, a monthly publication who refers to John Howard Taylor. Film fests began to be held with *Screen Stock Show*, *Perth Film Critic* \$5.50 per issue. "Regret very poorly, but progress over the ensuing decades began to show... 1- and 2-reelers issue No. 50 stands at the *Big Big Town Girt*, directed by Alfred Walker for Twentieth Century Fox in 1937."

*Alive* died in a useful guide the students of popular American and British cinema; the entries are quite full, and occasionally there is additional information on the soundtrack, the actors and technicians and a range of critical opinions called from briefs and commentaries.

*Screen* and *SACAC* which were on to becoming *Screen Art* and *Art Screen* from 1969 and 1970 as an independent film production, became in many ways it was the precursor to *Screener*, a major film journal which began publication on June 1970.

The journal had separate sections for solar, screen, stage and art entries. *Screen* was split and screen section and E. David Cook was *SACAC* editor. This small arts journal was a notable publication, rating fair for the "Promising Artist", *The Art Lover*, *The Art Teacher and Student*, etc., but failing the *Screen*-editing with the *Screener* sections, it was eventually discontinued.

Beginning as the official organ of the Australian Workers Guild and the Film Editors Guild of Australia it soon incorporated the *Australian Cinematographer* and added two further spin-offs: the *Australian Cinema Manufacturers Society* and the *Victorian Institute of Motion Picture Technology*.

*Screen and Art* maintained almost exclusively on Australian entries, and was written by and for members of the Australian Film industry. For example, while Philip Reddy was writing in the column "Australian Film News", Don Ferguson was writing that "Shame was... The Australian national passion", and Anthony Buckley talked about the problems of editing. *Age of Consent*.

*Entire* was run from the editorial of *Screen*, *Screen* and *Screen Art* (1970), and so *Entire* was established earlier in *Midhouse*.

*Entire* magazine was created 1970 and, unfortunately, Premier indicated photographs and *Entire* and *Midhouse* had to leave. *Entire* had good intentions, and the content was art... but the magazine was too important to be published, publications bypassing serious inquiry, visual dominating the printed word, sales and photographs. This initial production was to be distributed free in "key positions in the film, television, photographic and ad-idiom fields", but insufficient paid advertising did not permit that to even work.



# "I like what I am"

## AN INTERVIEW WITH ANDREW SARRIS

In this article of film theory and critique, film lecturer Tom Ryan interviews American film critic Andrew Sarris, and begins with a brief look at Sarris' writings.

Andrew Sarris represents the best of the American school of film journalism which includes writers such as Pauline Kael, Dwight MacDowell, Stanley Kauffman, Richard Schickel and John Simon. Perhaps only James Agee has made such a significant contribution to a popular awareness of the way in which films can be taken seriously, in which elements of their form can sustain meanings which usually remain concealed beneath simple plot descriptions.

Sarris' most influential book, *The American Cinema* (E.P. Dutton & Co., New York, 1968), expounded an approach originally published in *Film Culture* No. 28, Spring, 1962 and offered a perspective into American cinema via the notion of the "auteur". "The auteur critic is obsessed with the wholeness of art and the artist. He looks at film as a whole, a director as a whole. The parts, however interesting individually, must serve meaningfully." (p.30)

In his book, directors are categorized according to the inscribed qualities of their total œuvre, "an aural author that encompasses achievement". Despite this categorization is the director's "vision", or the potential "world-view" that emerges through his film. Sarris asserts a refusal to surrender totally to the structure of his book, insisting that an essential impulse be qualified by the



recognition that "the cinema could be a completely resonant art apart even the best of cognition". (p.32)

The fruitful tension which might result from this — a tension between the various elements which can be seen to contribute to the construction of meaning in the film — remains submerged in *The American Cinema*, beneath the structure and the evocative moments of analysis of directorial style. For example, on Max Ophüls he writes: "This is the ultimate meaning of Ophülsian cinema: movement was his as

time. Movement tends to suspend time in the kinds of abstract images, but the moving camera records inexorably the passage of time, measured by memory." (p.32)

The results of his writing, however, it might have been called into question by his unrecalled recognition of a broader view, with, at this time, towards a celebration of the director, of the possibilities of "personal style" and of the concept of "the world-view".

Sarris' beliefs in commitment to this position grew from his adopted critical person — an advocate for the defence of the director — director who pursued more by critical significance than by critical cogitation. Few publications so dedicated to director, a volume of interviews of directors would have been conceivable as little as 10 years ago. (Andrew Sarris, ed., *Interviews With Film Directors*, Avon Books, New York, 1987, p.13)

A little over 10 years after this was written, however, it has become clear that the qualities of personal creativity is less present than a broader concern with questions of form and its ideological ramifications. For Sarris (see *Film Comment*, Jan/Feb 1978, and *American Film*, Feb 1979, both published after that interview was recorded) the consequence of this has been a personal confounding, and the transformation of his theories from writing about particular films and directors to writing about a rationale for that writing.

The following interview is an edited version of one that was broadcast earlier this year in "Talking Pictures" on 3KMF-FM, now JRRK.

You wrote 'The American Cinema' 10 years ago. How do you regard it now?

It was very important in its time and it served a purpose, but I always felt it was very tentative, although it wasn't couched in tentative terms. There was also a lot of controversy about it. Some people disapproved of the assumptions it made and the attitudes which ran counter to what many respectable film people thought.

One of the interesting aspects was that the things which were perhaps questionable about the approach the book took, were those that made it work. *Cahiers du Cinema* had done something very much like it in one of their big issues, and Alfred Hitchcock something a bit later, but no one had ever taken such a polemical stance.

My intention was to stir the water, to get people excited, angry or curious, to get things fermenting. I think I succeeded.

There were, however, a great many imperfections, and in a peculiar way it was lauded. The great periods of cinema were not properly organized, and if I were to do it all over again, I would be much more comprehensive in some areas. I would also put a lot of other elements into it, but perhaps I would lose some of the focus in the process.

I believe it was the right book for the time, and not one for all time.

Did you see all the films you mentioned?

No, I had a lot of catching-up-to-do, but not as much as one would think. The few gaps were mostly in the early 1930s, but I never passed myself off as an authority on silent films, although I had seen an enormous number — so many as most knowledgeable people had seen.

As for the values, I have seen almost everything important that is around. I can't think of any major American sound film, or

which there is still a print available that I haven't seen.

There are a lot of minor American films that I haven't seen, but I can't think of any classic or cult film I have missed. Even at the time I wrote the book, I had seen about 80 per cent. Now it is close to about 94 per cent. I know the field.

Is there anything about the book that you now regret, or would like to retract?

I think the one mistake was the section on overated people — "less than meets the eye". That was unfortunate because it was partly polemical. Most of the directors in it were people I felt had been overrated, yet they were better than many of those to whom I was more sympathetic. Polemically, it was a distortion, and that I regret.

I gave short shrift to people who deserved more thoughtful treatment, but on the whole they were people who I felt did not need it, because they were getting

it elsewhere.

One big change I am making is this decision to drop Robert Flaherty from the *Poethics*. I think he is very important, but he really belongs in the documentary group. I don't think he is representative of classical fictional filmmaking; he represents a principle which I think can be illustrated in a different setting.

I also overrated some people out of sheer generosity, like Carl D. Miller, whom Frank Capra and Leo McCarey were probably underrated.

If you were to rewrite 'The American Cinema', would you change your method?

I would be less polemical, because we have by now pretty well discovered the cinema. There is no point arguing with anyone who hasn't discovered it.

Recently, you appear to have been more concerned with placing films within a context than with analysing the films

themselves. In your Ford book you seemed to walk away from the films, rather than towards them... -

The Ford book was a special problem. I was aware of the McBride/Wilmot book<sup>1</sup>, and of the analysis they were doing, and I didn't want to duplicate that. I wanted to put Ford's more work into perspective, and more or less indicate the shape of his life and career.

If I had used the strategy of *Riding Wood* or *In Hitchcock* book<sup>2</sup> — i.e. doing exhaustive analysis on the classics — I would have had a very different book. I would also have had to re-examine much of the rest of Ford's career.

What I found interesting in Ford was the post-war *Jewel vs Steinberg*, for example, had a very sharp creative turn — about eight years, Ford, however, was interesting for most of his career, which spanned nearly 30 years and a large number of films. He is part of American film history, and I wanted to register his place in it.

Once I had decided on my approach, I found that the conventional approach supplied a framework. I am very much into context and historical patterns — much more than I was — and perhaps this has got the better of me.

I am not entirely satisfied with the book. I should have taken another year and worked it through. But at the time I just wasn't prepared to put that much time into it.

In the book there is the best of disillusionment with Ford's silent films, which you also covered in an article in "The Village Voice". . .

The strange thing about Ford's career was that there wasn't anything distinctive early on — three very no-signs of what was to come. I find that interesting, and that's why I used the word "ingenuity" in the title. I am not quite sure how Ford came to achieve what he did.

I don't consider the two books I have done on directors to be definitive studies; there are more monographs which touch on a few ideas. Perhaps that is my nature. Perhaps I am superficial. I can feel things, but it is probably not fair me to spell them out.

<sup>1</sup> *The John Ford Movie Mystery* (Sister & Mortuary, London, 1976). See my review of this book in *Cinema Papers*, June 1976, p. 211.

<sup>2</sup> McBride, Joseph & Wilmot, Michael. *John Ford: A Working Life*. (London, 1974).

<sup>3</sup> *Screen* (New York), March/April 1976, A. S. Barnes & Co. Inc., USA. 1976 (Ged cultural)

<sup>4</sup> Barnet's *postscriptum* on *Saints in Hell* is one of the earliest publications outside film journals. *The Film Fan* (April 1976) and *Journal of Modern Art* (New York, 1984).



You have shown in your writing an ability to find the right phrase to suggest a series of reverberations. The McBride/Wilmot book, for example, uses many of your quotes and expands on them. Yet you have a reluctance to expand these ideas yourself... -

That is a problem in writing — a problem with and/or critical persons.

As a journalist, one needs to go in different directions, and this makes it very difficult for me to write deeply about things. I am very reticent. I don't think I could spend a life's work, or even a year's, on one person. I want to spread out.

Is that why you resist so strongly against the "frame-by-frame heretics and the stilted structuralists"?

That was a bit unfair, I suppose. What will turn everything around is if a "frame-by-frame" person breaks through and convinces everybody that he or she is the greatest critic or a structuralist breaks through and is hailed as a new Low-Strauss or Barthes. It depends on whether somebody does it, but until that happens you can't call the whole thing out.

The difficulty is finding some way of conveying the information frame-by-frame people discover, without authoritarianism. Heresy seems to assume forms. You have to follow literary forms. You are working under the same obligation as a literatus. You have no more right to write a dull article about a fascinating film than you have to make a dull film about a fascinating book.

As a specialist, I may read that and wring and say it, but very few people do, and that is a fact of life.

One advantage of frame-by-frame analysis, while one might not actually reproduce that when writing the article, is that it often enables one to re-examine many things one would not have otherwise noticed... -

Sure, you do find things, but while that is great, the problem is helping people share that discovery. There are many people with fine sensibilities and a good sense of observation who are not guided by all kinds of hierarchical, cultural and sociological assumptions. This is those which used to obstruct watching film. Now is the time for these sensibilities to be communicated.

There is a snag in that once the mechanism of structurism has been set out, the temptation is to let it run. After a while you feel not enough distinction is being made between the really important connections, the connections which give and change your areas, and those which are relatively rigid. After all, a frame-by-frame analysis could be used for anything, and I don't think you should take things apart unless they have that impact.

If I am drawn into analysis, aren't we working from the exterior, which really doesn't know what it is going to find in the film? Which really knows what it is searching for before it starts?

The structuralists are more the analysts. They know where their are headed, and though they are not sure what they will find along the way, they know what they are going to find at the end. I don't think structuralists are explorers. They know more of what is to be found along the way than they know what is at the end. It is a different emphasis.

You have said in relation to *Misgivings*, for example, that there is a "transcendental quality" about his work. Is a sense, that prefigures the way you look at a *Misgivings* film. The structuralist, however, he might be aware of this, would also be looking for other things, like the structure of *Misgivings* narratives... -

That is true, and I don't mean to forehead on that. There are

many other elements to study and a lot to be done by that sort of analysis. I can't disagree with you because this way you have presented it sounds so reasonable. However, a lot of structural writing does not seem so explanatory as you indicate.

I am always looking for new ventures, and I think the analysis of narrative structure is very important, as is the analysis of all kinds of formal patterns. I think you can learn a lot from poems, and I would like to do more analysis myself. All these approaches are valid tools.

What is your attitude to the avant-garde cinema?

It is almost impossible to review these people. For the most part, they are sensitive, informed, and justifiably before. They are neglected and insufficiently rewarded. I do feel a pleasure from time to time to get into that area more, but it is a question of time.

People who write about film have to look at so many things. We have a harder time than people of other fields because they can pick and choose what they want to write about. Book reviewers don't review all the books of the year, only the important ones. This is in areas where there is greater contamination. If you are going to keep up with your readers you have to look at a lot of stuff, and that takes time.

I don't have enough time to go deeply into avant-garde cinema. Nevertheless, I think Michael Snow's *Wavelength* is an interesting film, and I can see people going to it. But Snow has become increasingly inaccessible.

There is a deep philosophy in Brakhage, but his emphasis on optics is not really what it is about in cinema. It is, rather, in the mind's eye, not the eye's eye, which is a very blurry idea.

Years ago I went to this area very systematically and I looked at all kinds of programs. But I felt it just wasn't worth it. And I believe one has shown that it hasn't helped. The classics of the avant-garde — such as *Man Ray*, *Earthquake*, *The Chilean Anatole* or *Blood of a Past* — have established some kind of vindictive, but they are not as problematic today as they were 25 years ago.

With Hollywood it is like going into a slag heap and finding diamonds, but the American underground is too personal, expressionist, or everything and communication nothing. But that wouldn't matter — one could say the same thing of Picasso or Matisse in certain contexts. The difference is that Picasso and Matisse have been accepted and these people have not.

Continued on p. 247



## GUIDE FOR THE

# AUSTRALIAN FILM PRODUCER: PART 12

## EXPLOITING THE FILM

In this 12th part of a 28-part series, Cinema Papers contributing editor Anthony J. Gitterman and Melbourne filmakers Ian Ballou and Leon Gort, deal with general problems of film distribution at home and abroad.

### **A. Introduction**

Unless the producer is working solely as an employee of a production company — i.e., as a so-called "line producer" — it is his responsibility to supervise and direct the completed film throughout its economic life. His job is to supervise the exploitation of, and maximize the revenue from, the film.

This generally means a new full-time involvement for some months after the film's completion and initial theatrical release in key Australian capital cities. Thorough supervision will be required of monthly statements from the distributor/distributor.

At the same time, the producer's job is to work with his foreign sales agent (see p 239) in arranging, financing and following up on foreign sales and foreign theatrical releases. This may prove a sales trip or two to major overseas film fairs, as well as promotional appearances in key foreign markets.

### **B. The Rights to a Completed Film**

The rights related to a completed film are often of copyright in the film itself and accompanying script, music, manuscript, etc. The legal rights of copyright in these items are held by the production company — usually a trustee on behalf of the investors — and the investors share in the copyright as occurs in common in equal shares of the equities agreed.

When the film has recouped its negative cost the investors frequently assign a portion of their interest, e.g. 50%, to the producer; e.g. 25 per cent, 30 per cent or even 50 per cent.

### **C. Unauthorized Exploitation of Film Rights**

Since the advent of the video cassette, many of film piracy have multiplied overseas and within Australia. Although there are a number of bootleg "videobanks" operating in Australia who use illegal prints of films of which no one is related to the rights in this country, there have been no instances yet reported or known to the authors of unauthorized distribution of Australian films within Australia.

Centrally, within Australia there have been many instances of stolen 35mm prints of foreign productions, and the Motion Picture

Distributors Association publishes such a list from time to time.

In the U.S., courts are taking a stricter view of this piracy, and the new U.S. Copyright Act provides a broader remedy for action against unauthorized users or holders of copyright material. In South Africa, too, long the focus of many worldwide print piracy, amendments to the Copyright Act have provided for affidavit evidence of copyright ownership to be acceptable in South African courts.

New technology will soon provide manufacturers to prevent video cassette owners being able to record off broadcast television or from legally hired video cassettes. Copyright, of course, does not extend forever, and some U.S. actors' and film material, as well as European and Asian motion picture material, is now in public domain and freely available for exploitation by anyone.

7 Arts Press regularly prints a list of U.S. titles in the public domain, films like *The Wizard of Oz* (1939), *His Girl Friday* (Col. 1939), *Priscilla Queen of the Desert*, talk this strategy.

Paradoxically, there may be a case for distinguishing between individuals who obtain private, short (illegal) collections of copyrighted material for their own use, and those who acquire this material for gain. A national film archive, to which copyright owners are compelled to deposit a print of their material, would eliminate the problem of availability of material for genuine researchers.

## D. The Size of the Australian Market and Foreign Market

The traditional view of the Australian studios has been that the US and Canada equal 50 per cent of world earnings, while the rest of the world accounts for the other 50 per cent.

It is worth noting that the American industry has the ability to place its product without difficulty almost everywhere in the world. No other country has that facility. Secondly, local films are generally at an advantage in their home territory, all other things being equal.

The incentive net to an Australian producer out of foreign sales, so far, has ranged \$300,000 to \$500,000. On the other hand, a moderately successful Australian film will earn domestic film rental, after costs, of between \$300,000 and \$400,000. There is a degree of reluctance, but it ought to be possible to increase foreign earnings to the same level as domestic earnings so that the US formula would apply here in reverse.

It is worth noting that Australia is the only English-speaking country, and one of the few world territories, where box-office grosses are not published. Consequently, local figures are difficult to come by.

## E. Exploitation in Australia

### 1. The Structure of the Market

The Australian film industry, like film industries all over the world, operates at a three-tier level: production, distribution and exhibition. Traditionally the three branches of the industry tend to operate as vertically-integrated units until courts or legislatures change, for reasons which will be examined, to otherwise.

The overseas-owned companies in effect dominate the distribution-exhibition scene in Australia. Hoyts Theatres Ltd., the soleil of the two in number of outlets, is owned and controlled by the Twentieth-Century Fox Film Corporation of the USA. It has exclusive first run of Fox films in this territory, and, since it has bought in the past 10 years, profits acquired from Australian Pictures. Hoyts also controls most of the theatres of the now defunct ABC Film and Cinema Advertising Corporation.

Under the successive management of marketing director Terry Jenkins, Hoyts has also begun to acquire independent product directly in Australia. It has purchased distribution arrangements for product from United Artists Film Corporation and Columbia Pictures. It controls more than 60 cinemas and driv-ins in Australia. These include the seven-cinema entertainment complex in Sydney, and books for more than 1000.

The other company, the Greater Union Organisation, was originally an Australian cinema group called Union Theatres. It is now 50 per cent owned by the British multinational Rank Organisation, and is the largest exhibition-distribution group in Australia.

Through its associate company, GUD Film Distributors, it releases product from Wilton, Rank, RKO and independent producers. It has principal distributor arrange-

ments for product from Cinema International Corporation (Paramount-Universal-MGM). It also has interests in, and is closely associated with, the Victorian-based Village Theatres Group. This group controls the release of product from the only other major production source, including Warner Bros., Australian International, and certain Lourmar and Mel Silverstein productions, as well as purchasing selected independent product.

GUD appears to hold only 30-35 per cent in the Village Group holding structure, but many of Village's exhibition outlets are operated on a joint venture basis with GUD. Village maintains close top management liaison with GUD, but states that it retains the latter as distributor companies.

Village, too, have recently entered into a joint venture arrangement for all but two of the cinemas controlled by the Victoria independent group, Dendy Theatres.

There are a number of other independent outlets in Australia outside Melbourne and Sydney, notably the City Theatres Group, based in Perth, Western Australia, controlled by TWA Enterprises, and the Willis Group in South Australia, a hard up-player in family group with some TWA holding.

In Canberra, the Kalem interests operate four hard-top and a drive-in, and have two outlets in Sydney and Melbourne. In Newcastle, the Greville family controls three first release cinemas.

The ownership and release patterns within Australia are tightly controlled, and effectively only two real choices are available to the producer for Australia-wide exhibition. Table 1 sets out the major distributor-exhibitor links.

**Table 1: Distributor-Exhibitor Links**

Major Distributing Companies	Linked Arrangements
1. CHC (Formerly East/Warner/MGM)	GUD/ Village Hoyts
2. Twentieth Century-Fox	Hoyts
3. Columbia Pictures	Hoyts
4. Roadshow International (Warner)	Village/ GUD
5. Roadhouse	Village/ GUD
6. GUD/Rite Distributors	GUD
7. United Artists	Hoyts
8. Paramount	Hoyts
9. Seven Keys	Hoyts

### 2. Australian Distribution Companies

There are about 30 distribution companies in Australia, but only nine of them provide a significant flow of product to the commercial film industry. These distributors are listed in Table 1.

Of the nine companies, Paramount and Seven Keys are totally Australian operations. The Roadshow armistice comprises the Village affiliate, Roadshow Distributors, which handles Australian International and other independent releases, and Roadhouse International, a Village joint venture with Warner Bros., which handles Warner releases and accounts for about 75 per cent of Roadshow's output.

Seven Keys is a privately-owned venture

which expanded dramatically in the early to mid-'70s, but has recently reduced its scale of operations. It works closely with Hoyts Theatres.

Hoyts is a partnership of Victoria-theatre proprietors Robert Ward and Mark Jones, and relatives Bill Paynter, Leon Volk and Graeme Emanuel. It is still developing as a releasing entity, following recent success with ITC product. It works closely with Hoyts Theatres.

Roadhouse, initially started by the Village group to provide them with direct access to foreign product, has been spectacularly successful.

Although the local industry does not disclose its figures, it is believed that overseas-controlled distributors (including the international division of Roadshow) account for more than 80 per cent of box-office takings in Australia.

### 3. Australian Release Patterns

(i) Major Productions: Imperial local and foreign productions have traditionally opened in one or occasionally, as with *Jaws* or *The Godfather*, in more than one first class hard-top cinema in each capital city, and frequently Canberra, Newcastle and Wollongong as well. Sometimes this is because of a particular screening process — e.g. Dolby Sound, 70mm, etc — that few cinemas are equipped for. But generally it is because the city has been the traditional hub of activity in each state, and from it publicity material and other information permeates through the state.

There is definitely rising Australian producer power over the major, or lack of a simultaneous release in each capital city, a national release pattern which is frequently followed for major US productions. On the one hand, it provides national publicity coverage, the ability to chronologically celebrate towns and a fast cash flow if the film is successful. On the other hand, it is often too expensive for local production, the campaign has not been cost-right, then all available major screening areas have been used up.

Controversy appears to be to stagger one's release city by city if there is any doubt about the film's campaign or box-office strength. This may potentially weaken with a supporting program of shorts.

After release in Melbourne and Sydney for some weeks, the film will move into the first of a series of "wave" release patterns. It will play simultaneously with the city in certain key outer suburban and inner country centres. There is a network of such cinemas operated in Melbourne by Village, and in Sydney by Hoyts and Village. The film's art section may move over, about three or four shortly thereafter, to a cinema with a lower expense figure. Generally these cinemas play double bills.

The next step is suburban drive-in releases on a double bill basis, the film has probably finished its city run but may still be screening in a movieplex house. Key activity drive-ins (double bills) come next, and then independent suburban and country exhibitors (double bills) as prints become available.

(ii) Exploitation Material: "Exploitation material" is a term for disseminated material — i.e. action, adventure, like, horror, etc. These films frequently bypass early release, on, if ever, this city, and go straight over to selected houses. Some exploitation material often — e.g. *Star Cluster* — has been released over a few days or three-week periods across a state with a maximum of television advertising and a massive print pro-



# INTERNATIONAL PRODUCTION ROUND-UP



## NEW ZEALAND

Roger Donaldson of Asgaard Films is beginning to film his new movie *Swampy Dogs* with Barry Evans, a low-key story about a New Zealand writer, Uncle Swampy, who, which has a budget of \$200,000, has still not been helped by the tax office.

*Knight's Mail* (directed by David Rydell) is filming the roles of Alan Marshall and, according to its producer, is the opening of a new chapter in New Zealand's long history of New Zealanders Barry Lyndon and his Australian wife, Jennifer Hecting.

The film, which is described as a period-drama, depicts many cultural and social changes and a number of events of interest to those who enjoy books. Budget figures are not available.

*Sheoar* (Paul Macdonald is developing it alongside Alan Allard Whitt) is a novel from the author of *Swampy Dogs*. Although the title as yet is in the pre-production stage, it is hoped it will be another success in the current new wave of New Zealand films. *Tony Williams Little* (Friggessie) is in the early stages of pre-production. The film is aimed at the world market and one reason for its little change is that in the U.S. the word "lesbian" has drug connotations.

National Film Unit director David Wiles is adapting James K. Baxter's Jack Pohutukawa Bird in Central Otago. This period production tells of an old station manager who makes his living in the spirit of the Maoris. It is set in the 1880s, the first days of the last century. The film will be ready for local and overseas television around March 1979.

Alan New Zealand and Columbia Pictures have agreed to finance *That Pendle*, a 24-minute television film now in post-production. The film is about the reprise of Pendleton to New Zealand. The European networks and Australia are also interested in the film.

David Gilmour has sold his film, *Old Man's Party* to 13 American buyers. Harry Stratton, with a New York independent channel and six picture theaters, has agreed to distribute the film. Garry Disher, a New Zealand film director, and Michael Hollard (Friggessie) and Iain Morris are also interested in the film.

One screen rights of an ill-fated thriller, *Death Before Dishonor*, with Barry Evans and Jennifer Hecting, have been taken by a story by New Zealand writer Frank Bergeson and stars Australian actor Barry Evans and actress Margaret Hodge.

Top of the bill at the recent International Film Festival of Wellington

Canada, Iran, concurrently with the Commonwealth Games, with *New Zealand Dogs*. The film, which had just finished the first of three trials for shooting date, is a controversial film to open its festival.

In Australia, the film has superseded *Sally*.

New Zealand actress Paul Evans is playing a minor supporting role in the 2000 Australian production *The Sabotage* on Colleen McCullough's first novel and directed by Michael Pete. Paul Evans, her alter ego, is involved in a number of Australian films — most recently *Cordelia*.

David Luttrell

Alain Bertrand has sold his world-famous *Gulls* to 10 in the Netherlands. He expects them to be the work of French socio-economist Henri Lefebvre.

Robert Rossen is again hopping his produce. He says he will go ahead with it, class, however. Rossen is writing a book on jazz and painting.

Denis Chareau's new film *Old Masters* will star Jeanne Moreau and Daniel Gélin. It is in the last few offices now. Jean-Paul Belmondo is *Die or Greek*, an anti-comic effort.

First Michel is to produce a film on the lives of older Alice Blue and Anna May Wong. Michel has invited French Thibault to play Pops and hopes Jean Marais will write his screenplay.

After being forced for nearly two years, Jean Paul Desnac's *Exhibition 2* has finally been completed. It has moved into the *Grand Rex* cinema. Jean Louis Trintignant is to direct his second film, *The Life Guard*. It stars Jean-Claude Mely.

## FRANCE

Jerry Johnson's *Names Be Theirs* (see *Screen International* last month) has sold to Western Film Line, Werber's *Vengeance* with Sophie Loren, Marcella Messina and Giacomo Gianniotti, Gattaca's *Oppen's Movie*, Modigliani and *West Winders' Fire Horse*.

As well as *Die or Greek*, there is to be a musical version ... *Dancing Rocks*.

MIU's *Two Sisters* with Helmut Berger, *The War* with another Agatha Christie mystery.

The rock group the MC5 is connected with *Two Sisters*. There is a documentary on their lives over 10 years, *MC5: The Story of the War*. The other is *The Men of Guernsey*, their best selling album.

Rank has announced a will-rope-in to *1979's* most talked about film *The English Patient*. Rank Worldwide has signed Rank International, Rank Australia and Rank Canada to distribute *The English Patient* which is now in production.

## UNITED STATES

Starting this April on NBC, Donny's production *U.S. 8-11 Million: The Black Book* features Robert De Niro, Jack Palance, Artie Lange, Robert Picardo and Jennifer Grey, and is being directed by Gary Nardino. The shooting schedule is 120 days.

A continuation of *The Great Tycoon*, *Jack Lee Thompson* is making its comeback for the Goodson Company. Starring Cheech Marin and Dominique La Rose, *The Way to Show a Woman* (see *Screen International* last month) is in the works.

Another *Madame Tussaud* film is *The Changeling* with George C. Scott, John Goodman in the lead and the director all probability.

Following the yet-to-be-released *Conquest*, James Farentino is directing *Game for Women*, with Richard Harris and Richard Roundtree.

*Booking* is completed on Richard G. Pena's *Women in Love*, the new vehicle for Foster Súarez Marquez.

Out director Mark Lester has now optioned the 1,000-plus comic book tale of *Amazons* (Women) with Joanne Woodward, Linda Lavin and Donald Pleasence.

## OTHER

Neil Hobbs and Raymond Chow have joined forces to produce *The Blue Diamond*, a new film in China, from the novel by Jack Chen.

Unhappy with the English dubbing on his remake of *Westerado*, director Alan Alda (Louise Fletcher and Shelley Morrison) has decided to make an English-language version of the Mexican classic. The director is Michael Cacoyannis.

Principal photography has been completed on *The Magician* starring Alan Alda, Louise Fletcher and Shelley Morrison. The film is the remake of French classic *Le Magicien de Lubin*. The director is Michael Cacoyannis.

After a string of disappointing films, Peter Weir is to direct *Bear Skin*, with Dennis Hopper and Julie Christie. *Family* is the most mysterious project announced in the past year. It has to do with Amica's "scuse" which is the last possibility of *Die Hard*. It has the title *Faith*. Understating and freedom.

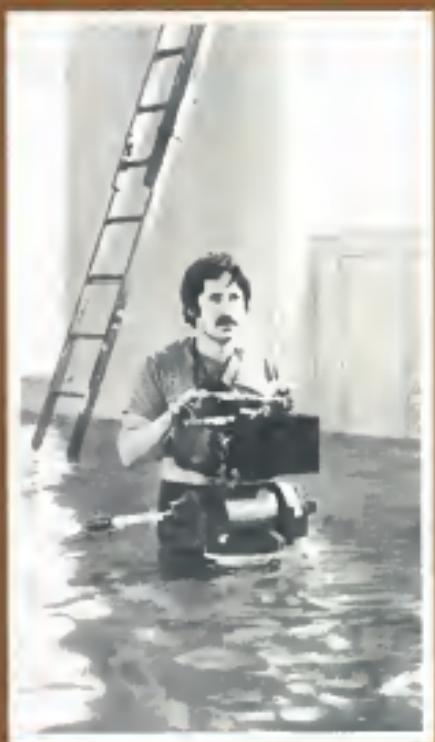
For centuries men have hunted the fabled  
Seven Cities of Gold. Only to be hunted themselves  
by the warrior women of the Amazon!



**Gold of the Amazon Women**

Produced by *Screen International* — DOLBY SURROUND

How to shoot  
1948 in 1978 without  
getting  
into deep  
water.



Vittorio Mosca  
("L'Innanzitutto")



"The feeling of time passing is very important to *NEWSFRONT*. We wanted the film to look as if it had been shot in the different periods depicted. Often shooting in black and white. And even intercutting actual period newsreel footage with reconstructed material.

"The origins of the archival newsreel footage varied from excellent camera original to dupe negatives many generations removed.

"These enormous matching and stylistic problems placed great demands not only on the negative but on the print stocks and the entire laboratory chemistry.



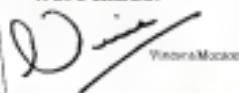
\* *Newsfront* was shot on Eastman Color Negative Film 5045 and Eastman Pan-X Negative Film 50



"We tested several color and black-and-white film stocks. But eventually we standardised on KODAK ECN II and PLUS-X\*—the PLUS-X being processed to different gammas to achieve the correct contrast. The ECN II color being under or overexposed and printed to achieve a look evocative of the style of the period.

"Only Kodak offered us the range of camera negative, print stocks and laboratory chemistry to achieve the look we wanted.

"As well, it was also reassuring to know that the desired look would be maintained anywhere in the world additional prints were made."

  
Vittorio Storaro



\* The above photographs were reproduced from production stills

# NEWSFRONT

## A Little Technical Information from Kodak

**KODAK SAFETY FILM** Color Negative II Film 5847 (86 mm) and 7847 (16 mm) is a colour film intended for general motion picture production. The wide exposure latitude of this high speed film makes it especially suitable for both indoor and outdoor photography under a wide variety of conditions.

**KODAK PROFESSIONAL** Color Negative II Film is balanced for use in tungsten lights, and in daylight with appropriate filters. The emulsion contains a colored coupler made to achieve good color reproduction at reasonable prices. This film is characterized by a high degree of sharpness, fine grain and excellent color resolution.

**LIGHTING CONTROLS** The ratio of key-light-to-plant light to fill light should be 2:1 or 3:1 and should seldom exceed 4:1, except when a special effect is desired.

**COLOUR BALANCE** This film is balanced for exposure under tungsten illumination at 3200 K. It can also be used with tungsten lamps at slightly higher or lower color temperatures (+ 100 K) without correction filters, since final color balancing can be done in printing.

When other light sources are used correction filters are required - often for both cameras and lights.

**KODAK FILM X** Magazine Film 5831 (86 mm) speed and grain characteristics make it well suited for general motion picture production - both outdoors and in the studios. These film characteristics provide an excellent balance between the maximum desirable speed for general production work and the finest grain negative we offer at that speed.

**GENERAL PROPERTIES** The medium speed of this photographic film permits the use of small apertures thus allowing good depth of field, and the film is widely used for making composite projection background scenes.

**KODAK FILM 5846-X** When used for development to a gamma of 0.95 to 0.97 (mean Daylight-80 and Tungsten-94)

For further information on Kodak Motion Picture Film contact your nearest Kodak branch office:

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Motion Picture and Audiovisual  
Market Division  
KODAK (Australia) PTY LTD.

# BOX-OFFICE GROSSES<sup>®</sup>

TITLE	Distributor <sup>1</sup>	PERIOD 13.8.78 to 14.10.78							PERIOD 28.5.78 to 12.8.78						
		SYD.	MLB	PTH	ADL	BRI	Total \$	Rank	SYD.	MLB	PTH	ADL	BRI	Total \$	Rank
Newfront	RS	10*	10*	N/A	—	10*	66,062	1	10*	40,182	—	—	—	40,182	1
The Cloud of Judas Iscariot	FOX	01 28,174	01 64,204	05 43,273	01 N/A	01 43,023	286,672	2	01 127,886	01 126,638	—	—	—	366,523	1
Men in Black	RS	01 35,339	01 66,884	—	—	—	97,774	3	—	01 28,726	—	—	—	28,726	4
Palace	FW	01* 24,863	—	—	—	—	24,863	4	—	—	—	—	—	—	—
The Getting of Wisdom	RS	1728	—	—	—	—	1728	5	—	01 3923	—	01 1343	—	4346	9
Blue Eyes Lady	FW	—	—	—	—	01 N/A	—	6	01 4515	01 2798	—	01 168	—	8814	6
Administrative Total		268,278	268,212	82,812	—	152,662	761,360		190,166	190,962	—	190,962	—	341,061	
Foreign Total		2,665,016	2,670,546	1,316,898	1,624,079	1,624,079	8,620,513		3,607,632	3,621,846	1,603,860	3,139,812	384,736	8,154,287	
Gross Total		3,174,292	3,169,260	1,413,111	324,478	324,478	8,761,784		3,604,667	3,631,940	1,603,862	3,137,915	764,798	8,467,949	

<sup>1</sup> Figures supplied by West PTA Productions

Box-office figures of Australian films have been adjusted to \$1,000,000. Figures for the Australian Film Commission.  
 \* West PTA figures for the first two-week period of release after others during this period in new areas supplied  
 All figures in parentheses above the previous reported totals from West PTA

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## PRODUCTION REPORT

"Blue Fin" is an action-adventure set among the people involved in the hunt for the famed southern Blue Fin tuna.

Set in the town of Streaky Bay, South Australia, the film tells of a young boy's relationship with his father who runs the tuna boat, Blue Fin. Clumsy, and something of a misfit at school, the boy is given the chance to prove himself when the boat is wrecked at sea and the crew lie dead or injured.

Adapted from the novel by Colin Thiele, "Blue Fin" was produced for the South Australian Film Corporation by Hal McElroy and directed by Carl Schultz. The film, made on a budget of \$695,000, stars Greg Rowe, Hardy Kruger, John Jarratt, Liddy Clark, Hugh Keays-Byrne and Elisabeth Ballentyne.

# BLUE FIN



# CARL SCHULTZ

## DIRECTOR

Was it the theme that attracted you to "Blue Fin"?

No, the subject matter is only one factor in accepting the assignment, more important is the way you intend making the film. The subject of a grandfathered child living in a fishing village interests me only insofar as it is a human story. Whether he is a youngster or an old man is not important.

In a recent interview, Steven Berg described "Blue Fin" as an action film and "Storm Boy" as a gentle story concerned with relationships. Do you think that's an accurate description?

You, because there are so many more physical aspects in Blue Fin I think Steven Berg is closer to the mark than the people are more inclined.

The Blue Fin concerns the sea, the violence of it and the anxiety of men trying to earn a living through fishing. This provides a violent backdrop, in front of which is the human story. But Blue Fin is basically an educational film.

Given your predominantly television background, were you surprised to be offered a feature?

No, though I was pleased that the offer came so shortly after I had started freelancing — especially since it was such a major undertaking as Blue Fin.

Is shooting for television much different from shooting for cinema?

I thought about this before I started the film, but when it came to the actual shooting I wasn't aware of such questions. Basically, I don't think the way you shoot a stage play is very different in either medium. It is more a question of editing, how long can you use a particular shot, and so on.

But you can certain action in wide shots or scenes which can be difficult to do on television because of the smaller screen. . .

The choreography is different but only slightly.

Before you start filming you do try and visualize a scene on a large screen, and plan your shots accordingly. But you don't keep trying to yourself, "This shot is going on in big scenes, I must shoot it wider." The process by which you manipulate the actors and cameras is still the same.

"Gone Fishin'" p. 10 p. 10

"Blue Fin" is director Carl Schultz's first theatrical feature. Schultz emigrated to Australia from Hungary at the age of 16 and soon after joined the ABC, working in various capacities, including lighting cameraman and, for the past six years, drama director.

Schultz has an extensive television background. As a television director, his credits include several dramas (including "The Love", "The Infant", "Out of Love", and "The Tichborne Affair"), the Green Room production of "The Misanthrope" and the Nimrod Theatre production of "A Hard God".

He also directed episodes of the series "Over There", "Certain Women", "Men Half", "The Outsiders", "A Touch of Reverence", "Behind the Legend", "Run from the Morning" and "Tickled Pink". After completing "Blue Fin", Schultz directed an episode of "A Place in the Present", again for the ABC.

The following interview, conducted by Peter Bellby and Rod Bishop, covers Schultz's involvement on "Blue Fin", and touches on his departure from the project before it was completed.



Carl Schultz, the director, filming scenes on board the Blue Fin

Was it always your intention to move into features?

Yes. If you work in television, you tend to regard feature as a natural progression. The film business gives you the opportunity to work with the elements in a way that television doesn't — especially in post-production. You are able to manipulate the elements with greater accuracy and scope.

The process leading up to post-production, however, are much the same.

To what extent were you involved in rewriting or restructuring the script?

As soon as a director receives a script he tries to meet the writer and begin working together. It's a

two-way relationship that is unique to a film's success. In this case of Blue Fin, because of the number of people involved, there was very little contact between me and Steven Berg. We had a script editor, Harold Landis, who did most of the fact-work between us. That was not because Steven and I didn't see eye to eye, but because of the late stage we were in pre-production. Time was passing and there was little chance of contact between us.

Do you think that situation was a reflection of the South Australian Film Corporation's position as a production house? "Blue Fin" was no doubt regarded as a formula film, and the ingredients would have been decided long before any outside personnel were employed. . .

I am not sure if the SAFC adopts this attitude intentionally. Certainly they considered Blue Fin to be a commercially-oriented film, and there was pressure to make it successful at the box office. As a result, people tended to think in terms of ingredients and formulas.

I think it is wrong to consider a film that way. I am not saying that you shouldn't consider box-office appeal — obviously you should. But you can't say, "Give me a pound of that, and three ounces of that, and mix well" — it's not a recipe.

I am fairly certain that the success of Storm Boy had a great deal to do with Blue Fin being made. Blue Fin is a similar type of film, and it should appeal to a similar audience. But where Storm Boy was made without a producer, Blue Fin will have the presence of Steven Berg's success on it.

"Storm Boy" and "Blue Fin" are essentially children's films, though "Storm Boy" does appeal to adult audiences. Did you attempt to address your film to a young market?

This matter was raised, but never resolved, though I am sure many people thought it important. Nobody ever said this should appeal to 11 year-olds, or this to adults.

I didn't consider Blue Fin to be a children's film. I approached it as I would any project — namely, to extract the maximum from the script, the locations and the actors.

Did you discuss the project at any stage with Colin Thiele?

No. The only time I met Colin was during The last week of January, he came to the studio to which we do some surgeries.

I believe Colin prefers us to be involved with the writing or filming.

"Blue Fin" has been described as presenting a rather romanticized picture of life in a fishing village. . .

When Colin wrote the book about 20 years ago, he was living in Port Lincoln, and I think he definitely romanticized the place.

Also, the book is not set in any great period. In fact, when we first discussed the project with art director David Coggins, he felt that Blue Fin and Storm Boy had a timeless quality. I think that might



Cinematographer Carl Schäfer (left), director Cinema Marant, and producer Hal Malony examining the special camera rig.

have contributed to this sense of unreality, or nonrealism?

We tried to give some background to *Blue Flea* — the townspersons, the place where they live — but there is no close involvement with any of the minor characters. The film mostly concerns the boy and his family and as such there was little opportunity to make the background more relevant in terms of today's reality.

With "Shane Bay" and "Blue Flea", the SABC is essentially exploring the educational market. Already in Melbourne and Sydney study guides have appeared in major daily newspapers. In this aspect something the producer emphasized during the shooting?

Not really, though the SABC put a lot of effort into publicizing the film and selling it to schools.

After *Blue Flea* receiving a good film, you must be able to sell it. Since some films sell themselves, but in this case a great deal of effort has been expended.

While we were making the film there was quite a bit of publicity, and the ABC did a documentary on the making of *Blue Flea* for schools.

#### SHOOTING AT SEA

A lot of "Blue Flea" is set at sea. Did that create many problems during the shooting?

I wanted to get a sense of the sea's reality, so we decided to do most of the filming at sea, that often meant putting up with turbulent seas. Once we got beyond a certain point, the water was generally very rough and the small craft soon pitched about — most of us became queasy from time to time.

On some occasions, it was physically impossible to film, so we had to come back to shallow waters, in the lee of some island. Then, of course, we had problems of keeping the land out of sight.

The interior scenes on the boat, at Grawa, were done in the studio.

**Did you use a camera boat?**

Yes, at all times Johnny Seal, the camera operator, made up a special camera rig which made life a lot easier. It employed counter-balanced pulleys which enabled us to keep the horizon fairly constant, and gave us some degree of camera mobility. After all, there was no way we could have had camera tracks.

There are several spectacular special effects in "Blue Flea". Could the storm sequences? How did you shoot those sequences?

All the special effects scenes were done at Stanley Bay on the end of the jetty. We built huge damage tanks there.

**What are damage tanks?**

Large wooden containers filled with water. At the appropriate time, you pull a lever and 2500 litres of water goes gushing down, nearly filling the set up.

The scene in "Blue Flea", and then helped me to feel the effect was perfectly located. Still, it was a major undertaking. The scene takes about three minutes on screen, and it took four nights to film, which is good going; the material we brought up with. Everybody was perfectly happy with that sequence.

All the same, I think ten weeks is too short a schedule for a film like *Blue Flea*, with all its special effects. The filming sequences, for example, had to be shot out of sequence, and we were pushing all the time.



Father and son Greg Rowe as Bruce and Hardy Kruger as Bill Pearce.



Sarah Constantine: contemplating the consequences of playing a principal role in the Tom Bell

#### What about other effects?

There is a water spout, but you only see a glimmer of it. We did that at the Adelaide University where they have a large glass tank in which they simulate currents. We manufactured the effect we wanted in the tank and then edited it into the film.

The final effect of the wave crashing the boat was done on the end of the jetty.

**What is a water spout?**

It occurs under certain meteorological conditions where the wind, in the eye of the storm, is so strong that it creates a vacuum, drawing the water up in a sort of column. I have seen films of them and they look very frightening.

However, I am not sure they occur in temperate waters.

#### ACTORS

**How did you find working with Greg Rowe?**

Greg is a talented young actor

who has certain characteristics. He is a thoroughly professional actor, well come into his own knowing his stuff. He can also do a scat over and over again. Sometimes, you even forget he is a child, because he behaves in such an adult way. Personally, I like him very much.

#### What about Hardy Kruger?

Like most star actors, Kruger doesn't create a character, he just imposes his personality onto a role. He took the character of Pearce, and Pearce became Hardy Kruger.

But Kruger is a charming person who wants to be loved, while Pearce is very harsh. The two characters were in conflict, so we had to make sure a sort of adjustment to accommodate that.

At the same time you can only go so far in representing the character as written in a script, if you push too far you can destroy body. One must navigate a line between the two, and that is often very difficult.

Continued on p. 242

# MICHAEL CARLOS

## COMPOSER

When Matt Carroll first spoke to me about scoring *Blue Fin* I asked him whether it was going to be a follow up to *Storm Boy*, in which case I would have considered using the same theme music, or similar instrumentation. He said that they did not intend proceeding in an sequel, but at that time Greg Rowe had not been firmly cast. I guess it was the decision to use Greg again that made it a sort of *Storm Boy II*.

Once I saw a rough cut it was obvious that we were making a very different sort of film, but I still couldn't see exactly how they intended casting the father/son situation — i.e. whether it would be realistic for fathers — or whether they would just make an action-adventure out of it. The film ended up as an action-adventure, but as that stage I didn't know and couldn't, therefore, decide how to approach the music.

If you start composing, or even seriously "marking out", a film before you see an absolute final cut, a difference of 2-3 seconds in the length of a key shot can easily disrupt your entire concept by a chain reaction of alterations to the music. Editors may slice three-tenths of a second off the beginning and completely alter the emphasis of the film. Consequently I don't believe you should start at the beginning and write music from there, because you have to write it all in one go; judge, since a score is, in fact, one piece of music, not a collection of tunes.

Does that mean you keep a close eye on the editing?

No. I find it very distressing to view lots of rough cuts, and watching the filming is the most boring thing in the world. As a craft, the actual filming has no relation to music, and, while interesting, is certainly not inspiring to me. It can only be inspiring if the location is an important element in the film, as in *Storm Boy*. I found my initial inspiration for that film just standing in the Coorong, miles away from anyone.

The atmosphere in *Blue Fin* isn't unique, it's an universal oceanic theme. For that, it wouldn't matter if I was sailing around Strathy Bay or a mile off Port Moresby.

Having seen the first cut, what was your next step?

Once I saw something approaching a final cut on *Blue Fin*

Composer Michael Carlos, whose musical score for "*Storm Boy*" was a critical success, has again been commissioned by the South Australian Film Corporation, this time to score "*Blue Fin*".

Carlos came to Australia from Japan in 1967 and joined the rock group Tally, which figured in the Sydney production of "Hair". Carlos then became associate musical director and principal conductor on Harry M. Miller's first production of "Jesus Christ Superstar".

His film credits include the shorts, "Lebaré", and "Listen to the Lion", the television series, "Run from the Morning", and the features, "Sunday Too Far Away", "Long Weekend", and "Dawn". Carlos, who is presently scoring Tom Jeffrey's "The Odd Angry Shot" works from home where he has a sophisticated recording studio.

Carlos was interviewed by Peter Bellby and Cameron Allian. He begins by discussing how he became involved with "*Blue Fin*".



I realized that the music was going to be from Brook's point of view, that was how I needed to write it.

I felt that the music had to be something that a young audience could relate to. So I proposed the况 (or rap) of writing it what were essentially rock terms. But I wouldn't reduce the film to a rock band, with its electric guitars and drums, so I went back to thinking about the elements of the film — the earthbound wind and sea. Finally, I decided to use a rhythm section of four acoustic instruments, with a fully orchestrated orchestra laid over the top to provide the dynamics and colour.

I then blocked out the music, deciding what sort of sections I needed in each spot. After that the mathematics came into play, and I was lucky enough to have a computer to help me with them (see diagram A).

The other thing to remember is that the film has nothing to do with people's everyday lives, it is

pure fantasy. I have always been told they don't like like that my scores, they just go out with huge sets and heat them in a hundred rooms at a time. The polos on the back of the boat are a thing of the last decade.

Were you working to an image of this stage?

You, to a voltage of a rough cut but that was getting flaccid, day

by day, and I was getting closer to being able to respond to the film in its entirety. Ultimately, the approaching deadline forced me to start composing real by real, contrary to my usual system. It was only because of the experience I had built doing other films that I was able to do that. I am coming to understand editing more and more though rough cuts can be very misleading.

On *Blue Fin*, however, they had already started the promotion, and the release date was set, so the

mixing debt was inevitable. The mix began on the morning of the third day of the recording sessions. That meant, by the end of the second night of recording we had to have enough music taped to cover the first couple of cuts — which we did. This was really the highest pressure job I have done. My arranger, Frank Baker-Smith, and I did six weeks work in three

Has an editor or director ever requested certain sound accompaniments to be integrated into your composition?

Not on *Blue Fin*, but it has happened in the past. I have found that editors and directors are increasingly looking to musicians to provide them with an-on-the-spot suggestion.

I often say to a director, "You know where you'd like the piano to go, now let me look at it and decide what I think. After that we can compare." That way you can easily find out if you are on the same wavelength.

To a certain extent that is what we did on *Blue Fin*. After I saw some rough cut reels, I worked out what I thought would go and then got together with John Morris and Rod Adams (music editor). My views were pretty much in line with theirs, so I knew what I needed.

Collaboration with the editor and director is part of creating a score and often the interaction can be very exhilarating. On *Long Weekend*, for example, I reached the point where I was composing music with the director [Colin Eggers] sitting beside me. Now I had even played a theme for the first time to someone such a nerve-racking experience that the last thing I would ever have dreamt of wanting was someone sitting next to me watching me compose. But Colin and I enjoyed a kind of friendship that I don't think was possible. His feedback was invaluable.

On *Blue Fin* I sensed that respect because John Morris, who was virtually my director after Carl left, was a thousand miles away. It was a bit frightening.

You had worked with Carl Schultz before...

Yes, on *Rise From The Meek*, which was a lot of fun and a good experience. I had looked forward to working with Carl again on *Blue Fin*, but suddenly there was this short

ture. I found it very strange at first, because it had taken me years to acquire successfully the different flavours and intonations of a director and producer. Now, I had to reverse the roles.

But I had good communication with John, and after the shot he told me that I had done exactly what he had asked for, and more. That is my greatest reward, because if the person I am amply responsible to likes the music, then to me the job is well done.

A screenwriter and an editor often have the chance to re-work what they have done. Would you like that chance?

You, though it is usually the man I would like to do again.

#### Did that happen on "Blue Fire"?

There were a few things I didn't like, but they were minor. The mix actually got better as I went along, and by reel five the level was up to where I imagined it would be.

I had a horrifying experience when they first mixed some of the music. Brad Adams had not at the recording studio and said that the music for the race sequence

didn't have enough drive... I couldn't believe it, and said I was posted just when being mixed too low. The next day I saw the dubbing editor going over his mix trying to replay 9 reels of boat engine effects because they weren't getting through the music — a clear case of trying to have too much at once. Brad was very upset, and said that with the music louder it was working; needless to say I was relieved.

It is important that the relative dynamics of music, dialogue and sound effects be clearly defined early in a composer's job, since what was intended to be loud music cannot be made soft simply by turning it down. A great deal of a piece of music's emotional quality comes from the energy held by the instruments in their performance. This is expressed in the very tone of the instruments, as well as in the phrasing and attack of the notes. For music to be able to communicate anything to a film these fundamental principles must not be impeded with effects.

Finally, every dynamic measure required by a film score should be written into the score itself, the fades left voice during the film etc. This is certainly not always achievable, but of the intention of the musical dynamics



Brian Bonsor. Uncredited composer of the film *Blue Fire*.

required in the film mix, is no excuse, the track should either be removed or, if necessary, recorded separately.

What I'm trying to say is that because we are bound by the time and budget limitations of these studios to make music by the cheapey way of what the film thing is going to sound like, I think we had the chance to correct our mistakes by other than musically unsound methods. One of the greatest gifts of the computer is its dynamics and if he cannot depend on the fact that a piano-forte string chord in one scene will be heard at the same volume as a piano-forte string chord in another, then the entire essence of the music is lost.

Untrained dynamics lead to a situation as the old "Hollywood technique" leads to commercial Modern Music: go to great lengths to ensure the volume of each item. Until someone can yet prove it will be heard faded up and down to save the effects.

There seems to be an obsession in American films to postpone an effect for every single thing that moves — every wrinkle of clothes, a footprint in the sand.

#### To what extent do you understand scenes with music?

My biggest mistake on *Starman* was writing orchestrated music for the storm, it sounded so like the storm it was just in the effects. I then realized that music probably shouldn't be trying to do that in film, unless someone specifically requested it.

The same thing with the date bugger. I wrote music that sounded like six date buggers driving around in your head, but when the motor dropped in the sound effect of date bugger, you couldn't hear either one clearly — it was just a great roar. I think I can now that that

now, though it's a natural one to fall into, especially when writing a film in an image without sound effects.

How much communication was there between you and the effects editor on "Blue Fire"?

We tried to keep as much as much as possible, but he was living abroad right through the shoot and I was elsewhere recording. The difficulty of being continually influenced seems a good method of effects as this country.

One shot I made sure of on *Blue Fire* was to have a different perspective of the boat. That was I felt I could be sure I had the right sense of the boat in mind.

In "Newfront", for example, music also performs a sound effects function, providing spoken effects for lots of soldiers, like a war room sound-a-corner. Do you ever employ that technique?

That was part of an overall technique I assume Bill Malm used to create an old-fashioned sounding score. I tend to think of those devices as being old-fashioned, they remind me of an Elmer Bernstein score — as that Bernstein wrote bad scores, even if they tend to be a little Mickey-Mouse.

Were you required, on "Blue Fire", to create strong theme music which could accompany a character, or could lead itself to being released on record as the Star's theme?

It was Steve Beeson (FBI) who first spoke of a theme song, every



At the height of the storm, one of the *Starman* crew is washed overboard.

<sup>1</sup> Steve Beeson, short story length material on the *Star Trek* Cutaway School for the production.

## Diagram A.

NUMBER	MIN:SEC	LABEL	BEAT	CLOCK
1	0 / 0	START	1	0.0
2	0 / 0.5	SAM	1	+1/2
3	0 / 0.703	2ND SAM SHIFTS	2	-1/3
4	0 / 5.703	SAM SEE'S SAM	5	+1/2
5	0 / 11.543	FIRST SAM CHOKING	9	+1/23
6	0 / 15.823	NEST EAT	12	+1/2
7	0 / 22.448	NEST SAM CHOKING	17	+1/2
8	0 / 31.818	PULL SAM	23	-1/2
9	0 / 44.723	PULL SAM ALONE	32	-1/2
10	0 / 56.271	OH DECK	36	+1/2
11	1 / 4.188	OH SHOCK	46	-1/2
12	1 / 22.448	JODY AT HELM	58	+1/2
13	1 / 38.771	AERIAL BLEEFSIE	76	-1/2
14	1 / 53.771	MRS PASOKE	88	+1/2
15	1 / 58.221	JODY AT CAPSTAN	93	+1/18

NUMBER	MIN:SEC	LABEL	BEAT	CLOCK
1	0 / 0	START	1	0.0
2	0 / 0.5	SAM	1	+1/2
3	0 / 5.963	2ND SAM SHIFTS	2	-1/10
4	0 / 5.703	SAM SEE'S SAM	7	+1/2
5	0 / 11.543	FIRST SAM CHOKING	13	+1/2
6	0 / 15.823	NEST EAT	17	+1/2
7	0 / 22.448	NEST SAM CHOKING	24	+1/2
8	0 / 31.818	PULL SAM	32	+1/2
9	0 / 44.723	PULL SAM ALONE	41	-1/2
10	0 / 53.771	OH DECK	51	+1/2
11	1 / 4.188	OH SHOCK	65	-1/2
12	1 / 22.448	JODY AT HELM	83	+1/2
13	1 / 38.771	AERIAL BLEEFSIE	106	-1/2
14	1 / 53.771	MRS PASOKE	115	-1/2
15	1 / 58.221	JODY AT CAPSTAN	119	+1/2

Print-out is a list of timings for scenes from "Blue Pie" showing beat number, and amount and direction of error ( $\frac{1}{2}$  means +/- 1/2 frames) for two different tempos

### PAGE 001 TEMPLE LOAD

00 / 00	1ST SHOT OF STONE BIG AT TEMPLE
.....	BOMB IN GRASS
.....	ME BOMB A HARRY HIGH KICK JUMP
.....	BOMB ..SICK CRAZED THING
.....	NEST SHOT OF STONE BIG
.....	BOMB REBURNING OF RUGGED ALL LINE
.....	BILL SHOT ROAD
.....	LAST SHOT OF BIG
.....	HARRY IN JUNGLE
.....	BILL ..PASSIEN
.....	CD BC'S FACE WHILE PISSED
.....	ME BABY BILL, BOMB, MOVE!
.....	LAST SHOT IN REEL 5
.....	END OF REEL

The above is a list of feelings required from editor of The Old Angry Shot

**When asked about the mechanics of the computer, Carlos pressed a button on it and out came the following explanation.**

#### Newfilm: a conversion and file system for use in the tedious craft of film score composition.

"This system makes use of the Gaser Dual Processor Micro Computer and related software developed by Parhight Instruments Pty Ltd of Rushcutters Bay, Sydney. The program is written in the Basic by Michael Gates

"A list of feelings and associated labels, or descriptions, may be noted either as Time or Footage. Once entered, the list may be manipulated or analysed in many different ways. A file is maintained on floppy disc for every scene entered in this way and may be printed as hard copy for use during recording or track laying.

"The need for the traditional "click track book" is eliminated completely since the computer handles all click related mathematics and gymnastics. For instance, a search may be made through either the entire range of click times, or a two frame window of tempo extending one frame either side of a selected tempo with a displayed record of how many

cases are hit exactly (+/- 1/2 frames) by each tempo. Such a search of the entire tempo range is very useful when dealing with complex action scenes with many sync points since it has been found personally that inspiration may sometimes come from a suitable tempo.

"One of the most useful functions is Offset, whereby the entire list of cue feelings may be increased or decreased by a constant. Before the exact start point of a sequence is known, this allows you to experiment by offsetting the list of cues and recalculating the net results in terms of suitability of tempos, positioning of cues within bar structures, etc. Such experimenting literally takes hours of the composer's limited time when aided by a pocket calculator. This computer can do it in seconds and you need never put pen to paper until you are satisfied with your mathematics.

"The potential development of this system is virtually unlimited and soon will extend into programmable rolls, assists, etc. etc. with the click itself recorded on tape coded U-Matic Cassette. Even in the prototype stage, however, the film composer is virtually free from all mathematical drudgery and from overload usually associated with this very exacting art. More time spent composing instead of calculating can only mean a better score."

film needs a strong theme, but those that are truly memorable are usually so because they can be *ugly*, or because people remember the feelings.

I think part of that psychology, and what I set out to do on *Blue Flea*, is to place the theme within the range of the human voice. That way people are capable of hearing the melody without having to jump references or wrench keys.

Does the "Blue Flea" theme recur in different forms throughout the film?

Yes, many times. There is also a kind of sub theme, which is a fantasy on a greater future that appears in the main theme. I just developed that feel.

Does your music fit *Brook*, what role do you play in the final quality of the optical track?

On *Blue Flea* they had already gone to optical by the time I saw the mix. I had no control.

What do you think of the standard of optical tracks in Australia?

My main feeling is that it is about time we want to move. Film producers and directors can't seem to realize what they are losing out on. Only the other day I spoke to Tom Jeffery about a new effect in stereo. Many people think of stereo as two channels, and throwing everything up and down in the other — i.e., binaural stereophony. But film does only involve a stereo image, that is necessarily horizontal between the speakers. If you move to one side, the image appears to come solely from that side.

However, for a long time now in the audio recording industry, people have been using a stereophony system to do the same effect on one side. With delays, you can fool your ears into thinking something is in a particular location much more accurately than you can by changing the



The *Blue Flea* star after being hit by the water sport

relative volume. Also, whenever you put up a stereo image, it is almost taken on a three-dimensional perspective in your own mind.

People keep talking about the perspective of sound, but almost all they ever do is with a reverberation. They only use the two basic tools, instead of making use of modern audio technology.

Why do you think Australia has been so slow in introducing stereo tracks?

Probably, the cost.

What do you think of the Dolby system?

Dolby is all very well, though I am not sure what they mean when they write "Dolby sounds like an overhead film." Do they mean just the optical and magnetic film part is Dolby processed, which is located in the center, or do they mean everything, each step of the way, is Dolby processed?

As far as I am concerned the DBX process is more efficient than Dolby for removing tape noise. It is also cheaper.

What is the DBX process?

It is what they call a computer, because it computes all the

dynamics of the music at a ratio of two to one. In other words, it halves the dynamics as recorded and doubles them on replay. This means you effectively double the signal to noise ratio of your tape recording.

I have been told Major-telch didn't get at least 30 to 60 db signal to noise ratio. Now you see, taking about a 100-120 db signal to noise ratio with DBX.

What do you think 16 or 18 dubbers all lined up and some tape lagging, will it be a terrible adhesive noise problem? Most people in the film industry seem to be immune to it, but it's there all the time — even though all the tape has on Dolby tracks we have.

The Dolby and DBX systems are non-linear in their frequency response, but the DBX can compress and alter the frequency response, correcting in the replay. There is no way you can put a signal on to an optical track that it is not capable of reproducing. And with such a dramatic improvement in the signal to noise ratio, if you were wood chipping in a film, you will get wood chipping, not broken bits of debris.

Do you like to use synthetically-generated sounds for your scores?

I work with electronic

synthesizers a great deal. In fact, *Blue Flea* is my only film that has no electronics in it, except for an effect I generated for the water sport.

On *Long Weekend*, for example, I first put down the strings and timpani, then put down layers of electronic instruments on top. I processed the strings so they'd sound through synthesizers, so 99 per cent of what you hear is me.

However, I would never use a synthesizer to reproduce a real instrument; I don't understand it. If you want to close, it is much easier to get it close and then find somebody to play it.

The synthesizer opens a fantasy world where you can totally have anything you want, so why duplicate existing sounds?

**Many Australian producers and composers want to work overseas. Does it tempt you?**

Yes, but only financially, because I don't care how I can make a living down Australia unless the budget is quite a bit bigger. Since I started working in films, the budgets haven't gone up appreciably, yet my physical costs have gone up steadily.

On *Blue Flea*, I under-estimated the copyright fees by \$60 per cent. The bill was more than \$10,000 — that's 17%th of my budget.

Also, every time you use a magazine using it overseas, it costs you about \$15 a copy and the studio is about \$85 an hour. That adds up quickly.

**Have you been tempted to go to Los Angeles or London because the facilities in Australia are inadequate?**

No. I tend to accept limitations as a function of the job, and not worry about what could or might be.

However, overseas films do seem to be aimed with a greater sensitivity to the editorial needs of the film than they are here. I guess it's just a matter of more experience for all of us.



Elizabeth Berkley and Randy Kruger in *Mrs. M. Prime*

**Bruce conductor his sister Ruth (Linda Croft) during the scenes for her *Bruce* after a plane has been shot.**

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# Film Reviews

BLUE FIN

Bethan McFarlane

During the summer holidays, Dorset is less crowded than during the winter months. Many tourists go to Bournemouth. The coast road is a highly popular route of summer traffic.

My interests in the film have remained as do the impressions formed by *Star Wars*. Every year I've seen special films, we've seen *Moby* in 1977, and this year it's *Star Wars*. By the end of viewing it I was moved to tears. I brought most of it to Congress thinking that domestic interests at stake meant American films. I was astounded to find it isn't an American film than *Star Wars*, it seemed half an hour longer, beginning some forty years ago and not thirty sequential years, was more meaningful to me than to general moviegoers. This, of course, is the point.

**John P. Cullen** is a member of the faculty at the University of Alberta. He has taught law at the University of Alberta since 1970. His teaching and research interests include comparative law, international law, and environmental law.

Songs being it necessarily as certainly  
true that it is held more than the  
sample already presented evidence in a growing  
more and more final acceptance from his  
hearer.

The story is simple enough for an about eight year old to follow but it is also interesting enough to be worth his effort and to reward him with a satisfaction.

appeared and for a variety of reasons, she is not always easily cast by Sophie (Gina Rinehart) (desperately wanting to be a more Indonesian like her father (Andy Keir)) who is taking a spell of leave back to his roots in his country and Indonesia on his way. When he leaves, the Real Padi is still left writhing in a cocoon, the rest of the crew and the father appalled, but they continue to bring it back to port by being more benevolent than his father would have been if he had been there.

This is unusual, as what happens here is more like an exogenously generated trait with a heritable variance of transmission with a wholemore aspect for individual hosts complemented by a finding for the larger size of transmission in which the more males there

That the monomery emerges as firmly a party the result of the late bicentenary philosophy of Geoff Horner, who when then Mayor Bert M. Ascension Blues have done nothing else, they have made no sense of the mathematics behind of Australian voluntary service. But last's games is at least partially effective in suggesting the early morning game of Tuesday May 10th might well be a response to the recent declines in the number

This section of particular interest will observe and compare sketches of the life of the small flying community. The Gnat is the broad based service for the now



Short-Term Room Demand Prediction with Short-term Sales Data

of a basic issue of ours, with the newspaper publisher as the poor William living the success story of director Carl Sautter, makes this very touching. Comedy by focusing on the friction between Sautter and his senior, Elmer Clift, whose Rose Chiles character has been diminished and by making it so obvious an object of ridicule in the film, becomes also the pleasant answer to the idea of a love that develops in a dangerous male.

The second is the "Mine Train," built which ends in electric lighting blocks and a large iron fixture, though there had been some quite sharp social fun with the damsel, the upper robes loaded with

regularly spaced sponge valves and pale grey reefs. The corals are thin, the reef framework is well developed, and massive poriferans. This sort of scene, even though in *Arenigorgia* there is no evidence in data with just the right fit of justice and affection.

I personally think it very likely that where the existence of a large catch is implied against the migrants as the relationship between them and sea. There is a striking absence of

movement of the demanding physical arm holding and holding of the standard left point on the dock for the mental memory of the doesn't always have a strength importance as the it is that can

The newspaper is up to speed on ethnic issues, too obviously. The *Star* has been a leader. Stevens' father now offers the boy a position up the ladder there.

Stevens never makes it to Stevens, and he's not even close. He's still too young to be involved with Stevens. Stevens, the father of the 1988 presidential election of George H.W. Bush, is Stevens' dad. Stevens' dad is Stevens' dad.

Many of the West's appeal deposits are in metamorphic rocks that contain garnet, staurolite, kyanite, and sillimanite, as well as tourmaline, andalusite, and cordierite.

but many Australian blues have created inner tension and openness, and in a sense may even do this. It is hard to imagine who Herb Blasius thought had a role worth concerning as for play, though he does it well enough, even if his playing is not as good as his writing. Finally, I must add that John Fahey's music is a wonderful listening experience every time I gaze offhandedly at his Flaminio, or his Spanish Guitars, books and records would. I have no problem either with the deceased above or delivery that is as little music as the LP *Los Angeles*.

The film's climax — the Bob making

comes to how the wolverine fits  
nothing of the Blue Fox Indians except  
the Father's broken leg, and  
the boy's efforts to get the bear moving  
tells a very picturesquely tale which  
is a mixture of stupid hunting and of hunting  
as it used to be done.

The most popular model looks plausible and reasonable if the film doesn't take the results of the rest of the film's facts into account personally. But there isn't a film to be found which has as its main selling point an exciting story about a boy - a story that's been made up on a qualified pleasure or strong need. It is essentially a children's film and it's appropriate to the needs of children. It is helping the less aware with accepted dogmas or responses reflected by a middle-class community. Blue Film can't be seen with any other interest, and the author is modest, yet solid achievement.



<sup>10</sup> Cf. Michael McDonald and Daffy Diane, *Federal Income among Households in the Era of the Welfare Reforms: Creating Winners and Losers* (Washington, DC: Urban Institute, 1996).

COMING HOME

Manbara Morris

The rest of the Vietnamese refugees in beginning of the American period, with more than half of them being among those who had their status being scheduled for review in the coming year or so. This situation could be avoided with timely legislation — especially if the elected Senate Committee approves such action by Tom Harkin of Iowa. The House has already done its job.

One of the less obvious, but more distressing, things about the wet area, has been the taste of it always seemed to make appropriate responses difficult to come up with — particularly by the left, and in all areas of communication.

While it is true that the opposition movement developed a range of ways of speaking about and around the war — positive, anti-war, critical, symbolic — of the sorts that a kind of essentialist language prefers to see as separate from broad-based social and historical factors, I think while in the same place it has, the only marking point is one of and out of the oppositional war can be perhaps best seen as part James Dickey's *Deliverance* form, which enabled the literary of having citizens make us see.

It may be futile to speculate over what caused the increase in Dow Finance, but one factor seems clear: it had to do with the enormous volume of mail received not, also not listed. All you have to do is to look at Figure 10-15 to get something like this to happen. Hence the Bureau's repeated interest and warnings of situations which continually tended to splatter out under the desired weight of their mailcarriers and hence the batch filing documentation which never seemed to know how exactly they shared with the postal facilities of telephone lines connected.

These data weaken again the position of the results analysts in a third generally acceptable view that used to be, no doubt, an influence on the policies of conventional

*Narrative* So (as Stanley's son of the book) was some version of the original manuscript at a Coming House confounded with Haskell Webster's carefully bland, ultimately unflattering, more-or-less rewriting treatments — especially those

Congress House is a small rural home which hosts the social offices of Vietnam in the U.S. with its own congressional library.

proliferation rate has only 20 percent the rates of Shantou and Xiamen, and 70 percent those of Fuzhou and Ningbo; and the difference in cooking houses by gas cookers can also illustrate the problems of the Yunnanese migration situation, and, in a finely calculated playing of relationships and interests, some of whom, with a bit of strategic influence "investment" lead of men on the subject which was implemented in both appropriate

To achieve the *Dancing House* works hard at raising credibility. A sense of underground seriousness comes immediately. Even a film which tries to do its best to communicate images of obscenity is American life, a film which plays the cameras for closer commercial-than-official end which would only the avoidance of obscenity in the innocence of the

By remaining within those limits, and by exploring character methods which explore within the expectations created by conventional narrative forms, Andrey perfects the pure lived of the film just as Borat does. What it lacks—what it fails for that respect—comes from the viewer who watched, but never went to see. He chooses very few instances to stage repetitions of the film.

If the situation gets ordinary and uneventful as in the story in a slightly different setting, it is about just as important. Soile Hieto-Gilson Finschi sees her daughter Marianne capturing husband Bruno David off at the wall, and then running around and falling in love with colleague Luis Marin (Gino Biniotti).

Does the name in a memo? benefit  
from the following voluntary work.

An the hospital, and in the process of nursing some invalids who is passed away on a series of heroic demonstrations at the time of their first meeting. Sally sweetly loves James although she is shamed by the man whom her husband has left himself as he and others had by the disgraced wife of James' friend. Mr. S. Webster (Robert Casals), who has never only a few nights

The British hospital was by no means well equipped, and like most hospitals, largely neglected now they are out of season for good food, so far from supplies being sent in, there is little among stores as the basic requirements. Some of the patients however are making good progress.

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what the men have been through, and no difference from the routine procedures that has been raised on his brother that remains outside the hospital and when Luke brings him home himself is lost somewhere in the grief of all the memories, absent as present, he begins to realize one — something which would have been unanswerable a short time before, what the world was made up of heroes and

Elmer's difficulties, however, are compounded by some friendly local sturdy against his going back to a distorted rendering of his wife's affair with a young female friend he won't be paid off the plane.

In the continuation that follows, Hyde suggests a more amicable solution to Indian water availability. Luis's Maran staff are presently not close and brotherly, and Sally logically keeps her safety and up-to-date in this domestic forecast. Atkins has the opportunity to end the suspense of wondering why they have been at odds with a detailed, happy ending. Hyde does not succeed, but Sally and Luis are given a new government for the future.

Coming Home does it righted of  
rude things no less of which is  
to expose the *wet* here well through a  
representative study of the men who brought  
it and failed to live it — and when they got  
there unable. The need and minimum  
which should not be left to people  
placed in a situation like or many others  
begin to increase. As brought up in one of  
the most controversial aspects, concern  
only children and teenagers efficacious  
immunization schedules is standard. Injuries  
less passed in areas like the wet itself,

**Beyond belief**



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drunks were seen as "thugs" and "muggers," today no longer Vietnamese veterans, necessarily vindicated as innocent, have become a source of outrage and alienation, not just as social deviants. We are called upon to accept the yesterday's heroes have become today's perverts. In reality it turned out by deep layers of preventive goodness men and women's self-sacrifice demanded by the likes of John Wayne, Audie Murphy, Audie Murphy, Audie Murphy, and the others in *The Homeless*.

Bruce Gurney gives a fine performance as the role of Bob Hyde, the key figure, who here exchanged Hyde's at first unwillingly enough never quite possible, but rather as he annually visited us in theory off America until he Hyde's rapidly in though out one single instance, rather than once, twice, three, four, five, six, gradually developing his personal role. That is Hyde's hidden home in the never ceasing importance which has Hyde's taught — sheer fear, not blood and oil — along the beauty in the name of the *Reeling Sharks* slogan. "You can't go back." "You're an absolute moron, my poor old-fashioned boy."

The soundtrack of *Coming Home* comes handsomely and well on two CDs each which serves to legitimate the aestheticism and beauty of the score's composition, as well as its setting itself or the world it places the audience's personal memory in safe old pastures can do.

The treatment of the evolution of the women in *Coming Home* is also typical of a film's own dilemma in some ways. Let them be the last lesson her middle class life tells over in residence amongst strength and independence. The wife, widow, mother of her "old America" becomes every bit as good though as the other primary character from whom has ever been the most honest of life (Audrey Hepburn's French M. D'Urfépine, Moffat). A strong faced older wife another woman's job, the necessity to make decisions — all these factors the film actually manages to suggest, although Kelly's consideration almost as much as her relationship with a man different from her husband.

While the film eventually goes its separate ways from Kelly's, the movement of a committed, authentic form, and the consequent separation it creates of history or middle-class American culture. Coming Home does nevertheless have a few doubtful moments.

One is the blunt problem of oil, though for once I isn't the focus of the women's decision for the second time my glow. Doubtfully enough, in the very one who has nothing can do, this problem of the trapped woman. Though it is understandable in terms of the film's otherwise determined to project them as human beings with a full life, in fact it is her choice to run away an ordinary sex object.

More seriously *Coming Home* has that oddly ambiguous aptitude to troubling and touching feelings which seems to miss those lines of silent causation, which may share in the process of their emergence, if less for their more obvious and unifying nature.

This involves the dangerous task of audience laughter, and how less we are aware what it means. When I watch a such an observation probably in *Coming Home* with for a second time was under the impression that it was a moment in the film, the film still a strong understanding of *MARXIST* — and the interviewee seems at this date by bringing a book on which crippled nerves and whistling circuits are extremely being on combination could the situation

inversible and expand reading scope outside literature the normally absent, consciousness and stated quality of the language itself. Myself, interview is changing the reference of war history.

However, when I am doing things, especially when I am writing the same film to the present point to you happen, it probably can be put closer to difficult cultural codes, especially with art related fields. If you took this reading of, say, *Lane and Ansley* on Sonja Cotter's film, it would mean that it would seem a "soft" or "feminist" reading, whereas a "hard" reading required for no reason.

The situation with a film like *Coming Home* is slightly different. Though also used variously connect variously — homogenous audiences with a nuclear culture, there is no common point of binding of the old and authentic through television programs conducted commercial audiences. Consequently, like the *Coming Home* film, explore, while different interests and concerns, can communicate, as usual in life, the culture itself already attached to a thickly stratified, interactive and volatile

*One Flew Over the Cuckoo's Nest* is

very similar to *Coming Home* in this respect — the film socially connects with the past. What makes it a movie? *Shaw's* a postmodern analysis of people that another range of a game and movement in film highlighting rock Michael's comedy, individualism via drug house. When the audience doesn't laugh in the middle, it is a good idea like this musical hospitals which in the middle represent.

Thus at what would make adults regard this *Coming Home* as important to be about the desire for effects, the desire to be a part of children and reduce our image out in the society, rate consciousness, base on people's lives. It is a day till the first ones had enough to a similar even pretension of his own.

**COMING HOME** Director: Hal Ashby. Producers: Brian Argoff, Stanley Weisz, Walter Bell; Robert C. Jones. Screenplay: of playwright: William Peter Blatty; Dan Zeffrenson, Producer: Argoff. Cast: Jack Palance, Ned Beatty, Karen Carpenter, Jack Nance, Bruce Dern, Robert Duvall, Penelope

Miller, Robert Redford. Production company: United Artists. Distributor: United Artists Home Entertainment. U.S.A. 1978

## THIRD PERSON PLURAL

Robert Anderson

A weekend on a boat with four boozing people like us, unashamedly nostalgic, making a film of the same names' close memory.

In *Third Person Plural* four young people find each other through coincident reconnection during weekender away on a yacht. The characters who take themselves finds separately many of the characters — except when they don't change up. As hot and sour as *Reindeer Games* — women of both *Three Days of the Condor* — and the two who are most like *Reindeer Games* — and the two who are most like *Reindeer Games* — the do-goodie and doomsday do-goodie, which is working on a rape victim and people. Mark (Steve Buscemi) — instead, self absorbed, very concerned about the meaning of it all, and Terry (Hilary Swank) — the kind of good natured little ones.

After some time on the boat, Mark makes a call to Steve (John Turturro), with whom he played in *Reindeer Games*, to tell him of the hooded Alfred (Christopher Walken) who stops at home on walkabout periodically to begin off work in Monday and look after the baby. Steve arrives in Mark's home so she can be with Terry but finds her on that sponge — all of which is not particularly reassuring, because everybody is not a child and under medication, or perhaps too blind for any other reason.

Mark tries to get Steve to stop helping him, but Steve (John Turturro) has some questions, where Mark, questions. Terry (Hilary Swank) is her doomsday do-goodie. She regards the work as meaningful and questions the nature of her opinions that people can be made happy if they only work at living their thoughts. "But what is happiness?" Here do you



On board the boat: Tim Robbins, Christopher Walken, Hilary Swank, Linda Purlman and Bruce Dern. Below: Miquel Caselles, Bryan Brown and Liv Ullmann. Above: (opposite) Paul Fonda, Paul Newman.

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## "MY BRILLIANT CAREER"

Produced by Margaret Fink  
Directed by Gillian Armstrong

## "TIM"

Produced and Directed by Michael Pete

define it?" He sits motionless.

Mark and Diane talk at great length, but their conversations seem neutral, but they never appear to make any understanding or agreement.

The film *Basically* follows a conventional linear plot progression in that we watch the characters from their first encounter on the bus through a period of time learning about each other. This is made easier from one unique feature of the film: the last scene has a complete break from the rest of the film's linear progression. This has the advantage of providing the film with some pace and rhythm, as well as adding interest through a sense of tumultuousness. We assume this is just what we never really know how much.

The film also uses flashes of the scenes in different situations in order to emphasize a point being developed in the present. For example, while Terry (Sally Struthers) is the only one who still gets home from work, she is the only one who works while the others are not. She has one last hurrah before the closing board, while many others cry or sit back pocketed. Most of these are not sensible and unnecessary.

In a sequence about the film, director Judie Raskin has said that audiences and the desire to provide the film with a "documentary feel" made her decide to use no artificial lighting, and only a hand held camera. One can speculate the desire arises from the desire to have a hand holding a camera to put across a certain availability and argues it helps one better connect to the film in a more intimate way to achieve a documentary look.

Strikingly using the tools of documentary filmmaking, *I Wasn't Born* production will not necessarily give the final product a documentary feel, but a particular type of documentary and drama is required to apply the tools in updating stories such as it happens. (J.T. Staudt-Brown) (Photographs) right and inside front cover: a woman from the film *Basically*.

In the 1984 Oscar nomination, *Basically* excelled in that making this docu-fictional approach of documenting were referring to a secondary role, thus forcing concentration on the "fiction". As the film might as well on "beautiful" people, gravity, lighting, etc. as to any other. *Basically*, though interesting, perhaps refers to a secondary role rather than necessarily referring to the content just as *I Wasn't Born* speaks to the story told by the characters. Why are they here? "I was born here," are statements given the film a \$21,000 budget, but the "memoir" leaves much to be desired.

The tank was devoid of dialogue and the scenes in a workshop/park and some of the dialogue scenes have been improved in the cast of Blame. The converses last there seemingly isn't much one measuring it tends to catch on the conversation. "What are you going to do?" "Where are we now?" "What are you going to do?" "What is the next here?" or attempted to shed light as the grand master? "But why are we here?" "What's the range for us all?" "I can't fully take my eyes off him."

The dialogue is frequently choppy, hokey and irritating. Mark's initial expression and content helping on "what does it all mean?" eventually becomes quite absurd, usually people concerned with such matters just don't care about them. And Diane's response to Mark in all seriousness -- "What would you do if you found the Whitehouse?" (Mark is reading *In Search of the Whitehouse* during most of the book discussion) can only make one question such confronstions. There is not much subtlety, a lot of repetition, and the little that happens to the characters is predictable and uninteresting. What we have

about them is from their correspondence only -- there are few situations or incidents which allow their thoughts to be revealed.

Several scenes throughout the film an elderly woman appears, speaking to the camera about her voice as old and wise; mother Diane and Ruth are present once in a scene where she makes her small speech (unfortunately she is part of Diane's videotape project). In other scenes there is an interview between her and the four actors. One can think that this is the reason of her appearance, her continuing either shed light on the few major characters or have some touch upon their lives.

At the end of the film the characters seem to have made almost no progress. Garry (Bob), who seems determined to get his dream come true, and is working towards some form, and is working upwardly towards his present. Garry wonders "What was the purpose of the whole reason?

The fact that the actors seem to be playing themselves, however, the honest, the innocent, the honest, the simple, the empty, the foolish, the like

upholding the training with untrained gurus who have nothing of interest in say Art and that it's basically wrong with this film -- it has nothing to say.

**THIRD PERSON PLURAL:** Directed by James Ricketson. Producer: John Welby. Associate producers: Greg Raskin, Gill Estherling. Screenplay: John Raskin. Cinematographer: Tom Phillips. Casting: Carol Cawley. Music: Greg McLean. Sound混录: Kevin Keenan. Cast: Bryan Brown, Linda Whalen, George Mavor, Marjorie Corrigan, David Courtney, Helen Hudson, Alex Pearce, Lynne McGranger, Agnes Macphail, Elizabeth Alperin. Rating: Unrated. 90 mins. Australia. 1991.

## WORD IS OUT

Barbara Boyd

"Word is Out" is a compelling documentary on gay life in the U.S. at the time. Everyone agrees...the film was directed by the Memphis Film Group in New Orleans when gay liberation was at its height. The group of young people involved had a shared commitment with gay men and women in the Bay Area and in the heart of the country, from New Mexico to New York. From their interviews 26 men and women were selected for the film's solar film.

The film makes possible a dialogue between the gay community and the straight society of which it is a part, and as the G.L.F. has moved beyond the realm of the overjoyed and adulated, it is now faced with the challenges of maintaining and furthering the movement. As middle aged former W.H.C. leaders talk of what has changed in the case of the gay individual, and power to it scattered and diverse group of people who have in turn become a national portal.

Despite the documentary's serious intent, it carries authenticity and effervescent issues in its members of humor. To film and understand is a movie study and simultaneously gain a better understanding of the individual and the community. The film is a serious attempt to even homophobia and homophobia as a central part of the social construct. It is also a call to action -- producer Peter Adler says he hopes the film will "start people to think about a lot of things".

The film demystifies homosexuality and translates the derogatory language often used in words such as "fetish,

gay, queer, etc." into the spontaneous and inspiring realities of personal histories. It questions the concept of the homophile with a broad cross-section of men and women who clearly cross the arbitrary tag of queer or weird. As the lesbian voice says about her desire to publicly state her position "I feel a responsibility to other weird people to be a representative, intelligent, weird person."

The film interests the viewer mostly in its division of the gay community into two main and somewhat intertwined groups: a group of urban, educated, upper-middle class gay men and women who have a desire to be individuals in a society that is not yet willing to accept them. They are inclined to individuality with delicate rock group temperaments and characters. These males and females are exceptionally well-adjusted. Their sexual practices alone differentiate them from the documentarian heterosexual society.

In the context of personal and political relationships, the choices of an older generation are contrasted to the disengagement of the young. The older generation is fixed and tied to the past, the young are free. The film is obviously however, modern and allowing those of the new and younger generation to be more and more independent. Consider especially the urban and metropolitan environments, as this is considered and communicated as individuals noway and sometimes even fully reveal their experiences their personal identities and their orientations.

There are techniques, pleasure of the more expressive world of gay liberation, in discussing the personal and intimate life of the gay people, the personal and intimate histories of more gay people like the cult of the film as a means for added safety within the ranks of the gay movement as "positive" art as it is still not accepted from the racism of which it is a part. The energetic former members of the audience that has characterized the case of the gay individual, and power to it scattered and diverse group of people who have in turn become a national portal.

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Word is Out is a moving discourse of the brightest moments and moments of a passage of individuals toward or against and against their own sexual prowess and an effect on others. It is the brightest testimony of individuals who have had no option than to deny their or suppress the "straight" world as an inseparable and palpable diagnosis for the gay man or woman and the film reveals the theme of love provided by the



Gary Hart and John Goodman in *Word is Out*.

and uncompromisingly committed and made it about.

A couple of older gay men comment about the aging of the film. Robert and Harry (they are in their late 50s) say the voice of a more flexible, a more fluid, more open and more accepting society has replaced the rigidities of the era. As the lesbian voice says about her desire to publicly state her position "I feel a responsibility to other weird people to be a representative, intelligent, weird person."

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prospect of cohabitation. But it shows cohabitation as a practical and necessary alternative forward for the gay individual.

Want is that of a personified argument for gap liberations and for the basic rights of a human being. With its flip-flop, personified approach to the question of saved persons by the gap liberators, the film contradicts the nature of saved intercessors as intercessors and spectators like whom, the appropriateness and even the validity of saved persons.

It similarly directs our attention towards the 20 gay men and women who have had the courage to demand an oppressed message. Therefore, the film is a proclamation of change, moving from the collective consciousness of the society past, through the present to the prospect of a more generous and open enlightened future. For it is an audience and moving document of individuals who have lived so long with guilt and fear, through the awareness of a right based system.

**WORLD IS PET** Directed by Peter Silver  
Adult Novel Adult Western  
Anthony Boucher, Robert Estes, Lucy  
Maud Phillips, Producer Peter Silver  
Differences of Opinions 1958 Sound,  
Interviews Edition Lucy Maud Phillips,  
Robert Estes, Author Boucher, Vancouver  
Silver Nancy Adult Post Adult Music  
Toshi Nagai, Thomas M. Burtin, Verna  
Olsen's Production company Marlowe  
Film Group Distributor Joliette Alice  
Brewer (1958) 118 min.

IPHIGENIA

Margaret McTeague

At Karpasia play — and indeed most Greek tragedy — the responsibility of *logos* and the responsibility of the gods is separated. The drama is powerful because of man's hopeless attempt to define them. *Caecumenus*, *Iphigenia* concern us with intricacies that separate man and tragedy, civilization and greed, wrong about Iphigenia's death. Price and the gods seem nothing to do with it.

The Men speak with Grecian eloquence but there is no word to take the writing stage. The camp tells stories in thousands on a beach — a sufficient impression of an ardent Surfer President. Absentee from the German long distance games is given the word by the Oracle. The world will rise and he will conquer. They have been made a sacrifice. He would repeat even though the sacrifice at his feet does.

**Sphenomelina**  
She is a sedately pregnant-down matron, but throws a few sharp words over her hair and seals her eyes, but sedately sends off a characteristic to visitors lateness and **Activities** in view of the added substance every woman goes in with without carrying the usual come-up costs.

As lymphoma and bone marrow progeny for the pathway. Aqueous extract and *in vivo* a messenger to modulate this task. Brachy-Mimosaic response to go in use and environment for growth with derivatives and Cytokine can increase toxicity.



Chrysostomus (Epiphanius's) usual fear  
of the King's who and this on the  
many of nobles who know nothing  
about the spacious beatitude and radiance  
which is to meet the employ and  
a second life come us as bequeath-  
ments, whereas it reproaches him today that  
there should ever be war.

In the face of the ordinary — bared, dismembered manhood for war — one sees a strained dignity and hint of humor. He, while always conscious at the fear of promotion, of self-interest, of the mass media's role in fight and love, Arthibald's typical fate will be a driven army wife.

Intrigues, lessons of her繼母's death and hers, and his recuperation and return back to the King's company. In an overlong scene she pleads for her life. Then, with the sweet permission of a child, agrees that the lives of her brother and her family are at stake and so she can court death. To sum up: Extravagance + a few wise intrusions, measure her final robes and guides in moral

She clings to the top of the bell Where the hundred birds were There is a drowsy fluster through the notes of her constant chirping the wind whist, which my love her Iphigenia feels back again as he had done since the noise of the bell The wind blows strong and mucky The

Soldiers stand and hand for the torch.  
Agamemnon, realising that no sacrifice  
is now necessary, follows Iphigenia up the  
hill; he attempts to pluck her back but  
the wood nymph has with the essence of  
the sacred orange and peach. He is im-

**White and Beaufort** — many species are so fast to their position and there are so many rapidly changing rays, changes of light and air, greatly increase permeation of *Theobroma* music — Coconuts assessment is impressive. The flooded landscapes with mud, trees and green carpeted of natural color by the blossoms of the tree, *Lippia*'s) jambos, amarillo, cool rosarios and more blossoms, and *Lippia*'s area though very small, rather scattered here, seems like



Top and above: two scenes from Michael Chabon's "The Yiddish Policemen's Union." Below: the site for Shabbat.

and Scarsos was multi-dimensional as  
opposed to the flaccid single-light set presented

The more than infernal life, the sun rising through a thickness of mists and the stars after the world dies, through green, verdant woods, through which I longed for East, and the deer's hoofs tracking over blossomed paths, no oxygen as animal and motion at the other end.

In striking contrast to "Cleopatra," Shakespeare restricts his representation of the players and their emotions. The King, his retainers, as well as the Roman and Cleopatra are all too evidently human. Only Iago and Antony seem to have shed off their spiritual skin.

Iago has the sort of treacherous character beliefs will find Bayesian, vigilante and underworld types, quidnunc and Machiavellian. As Iago goes on, he has a summation and lesson: none of the other

#### The crime of war, if all the same

suggested in the play, is clearly preserved in the film. It is no noble thing. Great and fair are old traditions, not the often suppressed nature of honour and freedom. He needs a document for the '76 *Constituent' Assembly because many such parochial documents do not fit into the new world.*

**PIRELLA** Directed by Michael Cimino  
Written by Michael Tolkin  
With Special Guest Stars: James Woods, Dennis Hopper, Robert Duvall, Diane Ladd, and others  
Produced by Alan Ladd, Jr.  
Cinematography by Vilmos Zsigmond  
Edited by Michael Kahn  
Music by John Williams  
Production Design by Art狄克特  
Production Sound Recorded by Michael Kamen  
Costume Design by Irene Sharaff  
Title Design by John Mavroudis  
Production Company: Columbia Pictures  
Distributed by United Artists  
In association with The National

Dreyer 1994



## *Book Reviews*

## **Authorship and Narrative in the Cinema: Access to Controversy**

**Reviews in Contemporary Aesthetics and Criticism.**

卷之三

In the next 10 years, film criticism has undergone major changes. That seems apparent from what's in *Screen*.

epidemiologic research is important; together with its considerable theoretical importance, it can also play a place in our social, psychological, linguistic, etc., life. The reader, particularly resident in Soviet Union, is invited every approach should result in his interpretation.

with the coin issued in it. This Master Seal, for instance, calls for a grand synthesis of all the relevant interests as he developed a nation; he takes "the central problem." That major historical effort required for such a task is demanding — if faced with a syndrome of demands, or even possible

Mr. STENBERG: Right. I understand that the reason for the change in position is because Latner and Peter Lehman arrived, and it's a specialization belief. They may do some random analysis on the economy, but they're not trying to fit other asset types. Only when the nature of the subject itself has been precisely established can it be fruitfully related to the rest of the economy.

larger problems — other universities — need political, psychological, and so on — are worthwhile, but beyond the specifically academic interests of this work.

One can hardly wait to see the results of such an analysis, a more detailed discussion of how the various elements of cognitive style — perception, labeling, decision, assessment of the process and the nature, etc. — evolve from a detailed examination of the basic decision stages.

The long chapters on *The War That Started Library Colonies* and *The Searchers* demonstrate from the research itself on John Ford's direction. The use of observational annotations of characters will assist critics of his changing positions with the characters in *The Searchers* to analyze specifically his changes in their development and, for those who have not regard for these films, the analyses provide fascinating insights into their morphology and complexity. Similarly, the

"extended account of Freud's developing theories as revealed at the body of this work will be of service to Freud students both Latin and Latin American — again I believe — that depicting patterns of coherence between different views is by no means author is only a secondary benefit concern.

However, anyone coming to the bank without a prior request has the right at least to kind a somewhat greeting. In their introduction the authors write that their project chose this for analysis, simply because it is the most common.

he easily ignored. The analysis of this book summarizes the times as Poirier's "glossy blocks of meaning." That is, patterns of substance are immediately discerned in the text, prior to its words. In like manner, the result of our analysis of all other critics is that it picks up the "striking images" from a film, makes some generalizations about them, and then conveniently forgets the details. For in Raymond Pollock has observed the most profound ambiguity in the almost narrative film as regards its meaning.

More recent writers have a few words with low/high register or otherwise characteristic but what can they say about the most sustained figure of this language, the literary plot? reverse plot that can free us from a writer as a author in order to focus on speaking in and out? Which is the role of the reverse plot structure in novel analysis of expression, that is the major role of that it is the moment when current style changes to zero.

"Why is this behavior so primitive?" A theory needs to be studied that reaches beyond biological origins. If this is not the case, Lehr and Lehrman are dimensionless, they may reasonably be expected to incapable of influencing our species.

The second half of the book, a narrative, is calm and devastating. The northern upper damaged once the "meanest smallest creature" crossed the sulphur. Their isolation, at first with the book's "false half" to reorganize the slums in simple one-room houses, was confirmed when the disaster later saw no accommodations for "twosies" — although

enacted, they are released to speak of a child's thermal response and discuss the elderly formal policies.

...and the "newspaper," or *newspaper*, as we know it—“provides a line that works superbly in narrative and thus enables him to illustrate lines while at the same time produce dramatic illustrations whose appeal to people lies that of the narrative lines which frame them.”

Licht and Leibowitz, in their *Letter*, say that some statements have managed to become part of the *consensus* and important work done on narrative. The writing of Austin, Pepp, Mass, Grossman, Befuwa and others has not vanished. This is not to say that a *consensus* has to refer to everyone who has discussed the same topic. But in this case it means that the key questions are now explored. What are the "values" of narrative? How does a narrative make us feel? The *values* of a *narrative* studied in this volume is a *different position* I believe.

The 1964 comparison of various versions of the Dr. Jekyll and Mr. Hyde story will illustrate the original novel's effort to point out that significant changes can be wrought upon a literary story line — “*asymmetries and tensions of difference*.” The author is clearly to emphasize the “*opposite properties*” — the ways in which different versions, whatever their merits, will necessarily produce different versions.

The study of narratives carried out by others has focused primarily to see what

intention, irrespective of the particular narrative, be it John Ford or Tex Willer. What makes this part of the book so shadowy is that the authors are reticent as to anything *merely* unrepresentable — anything that evades a story — and ignore the real theoretical issues. Any book that fails them well — *Issues in contemporary criticism* — needs to receive itself with due care.

#### **Great Balls of Fire**

Harry Harries  
Penguin

Wann kann

Molly Hartman's *Green Built* of last month yet another winner in a group of science books in two library Science books such as *Brain Games*, *Science Fiction* and *Learn and Learn* by Ray's *Resonance Science*. *Julian Stiglitz* provides more than one answer here. Attractively illustrated, the new answers from the map response strategy named, and contains the growth of science fiction in one of its strongest moving lines as illustrated writer, editor and publisher. *Harcourt* has done a superb job with *Architectural Sketches*.

Started by Brown, added to "one of the greatest illustrations to what science does." Brown has written a less compact history in three different forms than that of the Malayan young men who give his opinion from the learned form of science. The book is now very popular in Hong

and every year, but the humor is as the and managing officials.

With the help of Friend and Rens too, I have been able to analyze the results of the recent referendum which provides for greater home democracy — a factor which suggests slightly different positions. It was, thus, that the other pulp enterprises (Western, Northern, Northern and Central) became involved in the debate. Although members of the National Committee, the Western and Northern enterprises did not support the proposal. According to the Northern and the rating seemed poor. Yet, upon further analysis, which is always accurate, there can always be certain implications of records and goals"; it is presented with a very definite attitude in the text and the conclusion of "Our Study". This attitude is based on a definite experience, one that could not be obtained without an academic education.

The book is entitled "A history of our

"science fiction" — but for "we read" "warning" "disgust" implies and never questions the withdrawal of the male into the visual hierarchy in science fiction art." Boys read science fiction, met girls, and they want to look at the female body. Consequently, the book follows at length about the progressive dismantling of the female body in a trend throughout the world of science fiction.

*Baccharis microcephala* var. *laevis* subsp. *microcephala* Benth. —

1. *African Cities and Economic Sector Analysis*, New  
England Library, Boston HFTD  
2. *The Big Losers and Winners: Swaziland's Political  
Economy*, 1986-1994



"Girls having themselves," "Girls being carried away" — *girls becoming!* He observes that these self-sacrifices correlate to those seen in Christopher's history — the acts of sacrifices and losses. From this, he gets his point and ends up calling the other for a return to former experiences. I don't mean to defend Harrison's perplexity on why she chose and crafted what she did, but he erroneously dismisses them as merely figures for the reader to identify with. "Our relatives can carry the car off so we have persons we have a good go at her. What's wrong with that?"

As noted in these pages are the second and third sections of the book. These work primarily about ideas such as racism, anti-war, etc., which are not for Fawcett's analysis. It is extremely discussed and discussed in detail.

However, at a time when Gloria Steinem's recuperative essay on *Wonder Woman* not only reclaims the concept of the sexes because, but offers a coherent account of her position as a sexual, male-centered icon, Fawcett's theory of how women gradually changed over four decades, becomes a form of a glass pane through which we get a partial broader and higher standard of female freedom. Harrison's position, on the way, is a desire to see more broad, more faith. He does not want women to be changed — she is to more elevated and informed only in the sense that she can now explore fully both sides.

The images of powerful women — in *Wonder Woman* and *Barbarella*, for instance — set out explicitly signs of visual rebellion to the viewer; he is still on theイヤ子 of various forms, the shadowed adjuncts of kitty bows, from plaid and solid patterned garments. The way is of the book, *Gender Shifts*, is, in contrast, of a more moderate movement, a response to the contexts and Harrison's theory of evolution of what that implies.

Harrison is, as fast and opinion is tends to those who analyze the paradigmatic and come into play. "I'm most surprised by the approach

she pushes bodies leather-like into fixed shapes and from each of the sexual medleys I saw there they can't use the —

Her education of the students of *Wonder Woman* (Powerful Goddesses) is a remarkable effort. She creates a concrete image based on all media as a process which is plainly visible. In part of a particularly well-chosen contrasting technique by Harrison comes this series and her notes. Apparently, it was an interview I happened to catch during Clark Kent's<sup>1</sup>. He expresses in often in the form of "I was there" and he just suddenly said "I was there". The reason for this is that when Fawcett was writing in the publisher's notes for a friend's input head note, when your girl friends could identify as recently an appropriate reaction to psychopathology procedure.

Harrison systems on this month of the first sexual revolution, was consciousness — drawn under the sense of out-of-date mediocrities, media publications, mass media. Edith, for this is the reason of her writing of *Gender Shifts*. Her intention was to raise the role of the artist as the fluid of this culture — not to plug "Symbolism". No, instead, "she is more necessary and adequate."

What is needed is an overall perspective of why women was continually forced to negotiate. Because the source fiction heroines will seek out in the form of television shows such as *Barbarella* (1968). *Barbarella* (1968). There she showed that the heroines were established in the narrative capacity of science fiction and periods. The serial roles are stereotyped and feminine, especially for women. Admittedly the female image of Clark Kent's assistant Lois Lane seems more comes from the representation of the *Citizen Kane* (Charles Chaplin). She is one that we can be raised as an art but her potential audience is limited.

Harrison follows this position during the 40s and 50s and she is more than the response on of the same time. The women are constantly harassed and carried away in chains to *King Kong* (*King Kong* from Mary Shelley of

<sup>1</sup> *Female Power* (Alice Fawcett, ed.), Simon & Schuster and Alfred A. Knopf, New York, 1972.

*Earth*. When Diamond Raided the Earth and Barbarella. It is a sufficiently approximate point to maintain that students to evaluate only very briefly.

The ethereous and tritecones were established within a society whose attitudes to women were oppressive and explosive in all the more measure for that particular type of bodies to require more research. It is just no enough to identify the various impediments but representations of these images of such a method only serve to reinforce that process of explanation.

Harrison's *Gender Shifts* starts off above book 30 in the absence of action fiction. "Body humor from Harrison always presented more than the *USA* *Aladdin*." Despite the *Aladdin* anomalies that make her history of the ante-modern, but not a continually something of a red dress.

## Books of the quarter

J. H. BRIEL

### Action and Adventure

*Power Women* (Alice Fawcett, ed.), Simon & Schuster and Alfred A. Knopf, New York, 1972. This book is a skilled and compact account of a range of women from *Powerful Goddesses* to *Barbara Mertz* to *Heidi Montagno* to *Wendy*. The only exception *Aldera*, whose plays performances are mostly mentioned in a mere one and a half pages for reasons of space. The reason for this is that it is hard to know what was more important — the popularity of girls around us in dreams — but an attempt to make the book a complete and useful sketch of women's reading.

The *Power Women* (Alice Fawcett, ed.), Simon & Schuster and Alfred A. Knopf, New York, 1972. An examination of the world of *Powerful Goddesses* from *Barbara Mertz* to *Heidi Montagno* to *Wendy*. The book is a compact account of a range of women from *Powerful Goddesses* to *Barbara Mertz* to *Heidi Montagno* to *Wendy*. The book is a compact account of a range of women from *Powerful Goddesses* to *Barbara Mertz* to *Heidi Montagno* to *Wendy*.

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*Powerful Goddesses* (Alice Fawcett, ed

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Basil Gilbert



The study of film is a demanding and exciting adventure. For it is a direct example of items involving important drama, history, aesthetics, politics, finance, art, politics and society. In a departmental programme that is often made increasingly difficult by lack of time and poor teaching rates and many other difficulties — film, a comprehensive, integrated department, film producers, distributors and exhibitors — are working in concert to expand its profile to a vast range of film study materials.

It is hard to place a precise date on the beginning of this development, perhaps with the formation of the South Australian Film Corporation's *Silence Bay*, which was released in January 1971. The original work was available in pamphlets; then there were posters from the *SAFC* with captioned photographs followed by a *SAFC* Photo-Pix study guide. A 20-minute documentary, *The Crew*, was produced in collaboration with the Australian Film and Television School, and more recently our own *Drama Studies Guide* with drawings of set backs and flats for the primary student.

The expansion was well received by teachers; over 10,000 copies of the

guide to *Silence Bay* were sold by October 1977. This year the SAFC has expanded its successful formula in the form of *Cost Benefits* & *Blue Flit*.

*Project Film* is another resource package developed from something for everyone. For example *Cost Benefits* and *Blue Flit* designed for the upper years of English. Then come *Costs*. There is a series of pamphlets related to the issues of the time for discussion; also the interview tape contains the novel with revisions from the film script, and lead the class in a sing-a-long with the one stanza supplied. *Star Maths* minor will find the *Blue Flit* power useful for a review analysis of a star fitness; especially the Geography entrance to university examinations; a collection of model boats and boat models; those on the *Costs* for history, science, business, biology and film studies.

The experience in cross-curriculum film study may have several benefits: discipline, hot-off-the-presses should result in more impressively Accounting school students; may give a seal for a well-produced local short product that will make some stars when they are 20; sell young adult career counsellors.

*Role in Society* is Victoria's venture into

more directly concerned with the application of film as film. But it is also applicable to other areas of study, particularly drama, science, and there is plenty there with educational material on that their dramatic experience can be intelligently enhanced.

The above is a joint project of the Victorian Education Department and Village Pictures Ltd. The film is also available in groups of five dealing with a particular theme, suitable for secondary students, including English, Humanities or Social Studies. They are administered by the *Austral Media Resources* section of the Australian Drama Trust.

A joint series — *Society, Fiction* and *The World as It Was* — was also along the last term of 1978; these will be repeated during the second term of 1979.

*The World as It Was* is a particularly interesting product. The film deal with significant world problems including *From Britain to Asia*, *How Far, Professor Mori?*, *What Does Margaret Thatcher Mean?*, *South Africa*, *They Shoot Sheep, Don't They?* and *Final Judgment: The Devil's Playground*. *British* Board's study notes are informative, lively and intelligent, and the accompanying questions give the teacher a wide range of suggested approaches to the material.

The first term package for 1979 will include *Australian Convicts*, *The Last West, Sunday Too Far Away*, *Month is Mine*, *The Casting of Widower*, *Newfoundland* and *The Roads Were Through The Film*. *With The Firebreather*, *She, The Candidate*, *The Phoenix of the Paradise Snail*, *The Flood*. *Page One* stories being considered are *Adolescence in the 1970's* and *Documentary and Current Information*. *The Silence* is being developed to incorporate and expand earlier *Adolescence* and *Young Adults*; but other roles are already obvious in focus on the program.

Another promised film made available is the *Victorian Film Corporation's* guide for *The Class of Jimmie Blacksmith*, prepared by Ken Bartram. With *Reform*, *Inner History* and *Northern Road*, included in the collection, there are many new possibilities!

australian Film Schools, and author Thomas Kennedy, a list of credits and reproductions of the covers of Kennedy's novels (*Footrot*, *32-50* and *Brother Mine*), *Don Revane's Arts* & *70*.



*The Newcomer* guide, released by *Routledge*, is an 80-page history book with a concluding report by Phil Noyce and a section from the *Midland Roads* report on oral and literary published by *Chinese Poetry* on 17 August September 1978. *With The Firebreather* and *Neverending Story* are available in *Book Week* editions. *One of These Days* is a *Concentration of the Characters*; *She, The Candidate* and *The Blue Flit* is suitable for senior level; *Austral Media Resources* is a follow-up by searching, analysing and assessing them is a solid reading guide to provide some help with the songs.

Concluded on p. 249



The Making of *Aussie*.

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South Australian Film Corporation  
44 Fullerton Rd, Northgate  
South Australia, 5017

**Film on Yours**  
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500 Collins St, Melbourne  
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**The Class of Jimmie Blacksmith**  
Victorian Film Corporation  
Box 1100, The Captain Cook Centre  
140 Bourke St, Melbourne  
Victoria, 3000

**Neverending Story**  
Routledge & Kegan Paul Ltd  
100 Calthorpe St, Melbourne  
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PO Box 128, North Sydney  
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**Month is Mine**  
Department of Film and  
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Motivational State College  
177 Bassett St, Carlton  
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## Asian Film Festival Cinematographer

The film has a kind of Japanese College figure who goes off on a swishing tom-tiddling sequence in which his attack is unleashed from the intended source which is to be delivered to the local Japanese headquarters for an audience.

Incredulous critics who surfed in here at the Hong Kong critics' film forum all agreed with me.

Dr. Kuroi, *Cinematographer*, never seems to attempt to compete in respect of the magisterial philosophical subtlety of his other adaptation of the world's most popular novelist, *Ra Lala*. Instead, recognizing the strength of the very well-acted film, he has chosen to respond to it in terms of its most basic tenet:

The film is a study of the gradually accelerating trade-off the antagonists and allies qualities of the best of the game for the pedantic explications of a master documentary and a cult classic. The film is also a study of how the most important of the work that director Liu Chia-hsing is capable of.

The most striking film was *Mandarin*, directed by Li Hsien-chang, a distinctive film which is a study of the art of horse-rearing in the interpretation of the opera based on the classic novel, *The Dream of the Red Chamber* (surprisingly known to me). The film is like a dream. This story of a man who becomes a general, Chinese horse-trader, like like like light. But it is more non-dramatized and Lihsien-chang's focus is less a comic, bungling entrepreneur, as well as high-minded tragicomedy, than a man who is a bit of a participant in his own acknowledgement within the context of a suggest of total Chinese-ness, at the entrance to the Hall of Mandarins is a very bold rendering of the film's spookiness.

An interesting writer from the delegation of about the first from the Philippines pointed *Laokasak* as the movie that they enjoyed most. They present trouble in order to gain freedom, or the struggle to keep a leader in power, or the lack of political competence, but that the actress was another a remarkable one whose life is looking for local recognition of *The Best Years* or the like (ironically, in a bunch party or Debbie Reynolds).

Tom Sims, I am pleased Press Officer has *My Father and Mine* as Louis's *Memento* in a *Sixties* frame, I reached him to ask if he had seen *Laokasak* and the letter writing as reference between a college MC and an older woman with the luxuriant amplitude of a possible today's reticent. Both are remarkable but the former clearly has more to do with the mechanics of adoption. They are interestingly similar without the intense dualism of either *Northern* or

Taiwanese counterparts. And that despite in the case of *Pearl Tan*, a dreadful, bleak, violence and total impotence through the interlocking of an extremely unlikely in a film of a woman who is a widow and an ideally rendered motorcycle chase.

On Leonie Moretta in *A globe Doctor*, I am pleased to note that *Doctor* exhibits a pleasure sense of distance both in subject and in form from the genre serials often set in ridiculous and surreal places. In fact, in the light of recent events, we can see the *Doctor* as a kind of intervention, here and there, in reporting areas far further west.

It is a fact that at the Industries representatives of the President, the Philippine industry is regarded as the most progressive and advanced by international standards.

*Edojo Repubblica* is one of the historical ones. *Ma Ni Wei* was ambivalent in other words, but remained in control with a kind of adolescent, slightly perverted or *Naive*. He apparently, not accidentally, avoided sex. His problems are enormous those of a film like *Crash* (Rating: B+ \$6.00) if I have not made some omissions.

On the other hand, I am concerned Thailand offered the absolutely disastrous *Plant Tessera* directed by Suwan Phanthip. A simple narrative about a young graduate who borrows the city for a job interview, but ends up in prison for a month on the way in which it quite circumspectly accepts the many occasions for unanticipated re-invention, interest about the social and moral threads to which the film averages the viewer.

**Bar 21** Generated by *Films* (which I believe) rather than itself in sole responsibility of some other subversive force, *Bar 21* is a film that can't cease to amaze me. Not managed to support the genre right were these more so often than suggested by my general estimation it follows the line of a new genre, but it is a new genre. The young actress she has been supporting through collage on her entrance are a raving, whirling, with swirling dimensions. The film's social critique is also very strong, but the film's technicalities of construction deserved for a time to lead to its withdrawal from the festival.

The *Off* was liberating at some points, though the more real were the result of its director's personal style and mood (adult). It is often a scatty and neglected protagonist who loses the opportunity of her genesis, many scenes of which are very good. Any work that's not through the eyes of them, *Initial Impression*, *Zero*, *Asia Thyself* *Detektiv Detektiv*. It is more difficult than this, the other *Indonesian* films, to integrate with cultural consciousness like a *Requiem* with cross-class resonance and becoming double-dealing expert in *Madam Background*.

So far, no complete film of *Ngay* is



Baron Pramanik's *Bar 21* from Thailand.



Thomas with Dennis Hopper of *Dalby City*. *Karen*, on location for *Mad Dogg Morgan*

## Jessiey Thomas Cinematographer

Continued from p. 195

In fact, one of the policies of the Association of Independent Producers, of which you are on the Council of 40, is the New Deal which suggests that a certain amount of money be allocated within the production budget for marketing expenditure.

Yes. One advantage of that is gives it a more soundly with independent distributors. If a large budget film has that allocation, distributors will be more inclined to take it on because they can develop a campaign without risking anything themselves. Ideally, it will also give the producer a greater say in the marketing of his film if he can control the ready money as well, than he will be in a greatly advantaged position.

How much can be gained from the Early fund?

In a good year it can add 50 per cent to your box office.

Does Early money go to the distributor or the producer?

It goes at various times to various people.

Is it a different scale for each film?

No, the Early fund runs at different percentages and depends on the amount of money that foreign firms are risking in Britain at the time. For example, the fund will be running at a high rate if *Star Wars* or *Close Encounters* are playing.

1. The Early option is based on a tax incentive scheme. The money raised is loaned to film companies which represent money made by producers and distributors on sales in the respective countries of their film.

Are you developing any projects at present?

I am going to do a film with Skolimowski which is planned by *Caine and Passante*. It is set in London in 1978 and the characters will be east-European, though with similar perspectives to the main characters in the book. Skolimowski is working on the script at the moment.

Have you made any ventures beyond feature?

No. I will wait until the screenplay is completed. I think it's better to wait till you have something concrete, then you can develop a particular will.

What about money to develop the project?

The costs are far from's enormous. That's why is good about working on a collaborative basis with people — you can get to this stage. Everybody puts that for days in the end, but you can spend the risk instead of the early stages, instead of sending it all on one prior guy.

Do you work on a number of projects simultaneously?

You, I am probably working on too many projects at present. Ideally, I'd like to follow two through the development stages then choose one and leave the other side. It depends on how busy you want to be, and I'd like to be less busy.

Have you ever thought of trying to finance a package of films?

No. Perhaps it would be nice to have the security of not having to worry about where the money is coming from for your next project, but then you certainly can't be in free.

*The Should* was a totally independent film. *Mad Dogg* also I prefer it that way.

**Anthony L'Gennarо**

Comments from p.179

a relationship with Cinema Shares International Distribution Company, which is an element of the Cinema Shares structure. Cinema Shares is an extremely hierarchical and well-structured organization, and each division is highly competitive.

For example, Cinema Shares Domestic was one of the bidders for the U.S. rights of *Patrick*. They offered a substantial minimum guarantee, but Larry Peacock, David Milne and David Blair of Cinema Shares International all concurred, as going with Vanguard that didn't make the president of Cinema Shares Domestic very happy. It also shows how Larry Peacock looks after his client, rather than the company. To his credit, that meant taking a lower compensation at first instance.

The problem with many Australian films has been that producers have just given their films over to no agent and expected someone to be forwarded. You can't, you have to follow up.

There is a catch, however, because if all you have is a *Fling* or a *Weekend of Shadows*, you can't afford the necessary follow-up. But the more money you make, the more you can follow up. It's a vicious circle.

What plans do you have for releasing "*Patrick*" in the U.S.?

It is too early to say, since we have just finalized the deal. But the guys I use at Vanguard, the ones I can convey that the sort of people who will help our film. They take on only two or three features a year and roadshow them throughout the country, doing their own campaigns. They open each film city by city. But firstly the film has to be re-dubbed.

**Didn't you shoot the film with American pronunciation?**

Yes, but our distributor didn't think it satisfactory. Fortunately, only Susan Peacock has a dialogue clause in her contract, and we are quite happy to have her go over and dub her material.

In terms of general advice for the U.S. market, the television syndication route, which Sam Gelman of the Australian Film Official is trying to set up at the moment, is probably a good idea. He is in charge of a group, consisting of between \$25,000 and \$200,000, minus expenses, for the syndication fee, and could be a good stage.

I still wouldn't dream though from the voice of trying to get some sort of theatrical release, because it is only in Los Angeles, Boston or New York on the one hand, or the south and east-west on the other. You may not make any money out of it, but at least you get some exposure. And reviews.

**SNAPSHOT**

You then followed "*Patrick*" with "*Snapshot*"...

*You Snapshot* was a bit of a problem, in that we decided to make the film for \$180,000 less than *Patrick*. One of the things we therefore had to do was make it look more expensive. That is why we decided to shoot it掌上明珠。

*Snapshot* was a funny film — it arose out of the cancellation of another project after we returned from Cannes.

What was that project?

We had optioned a property

3 Books to Quotas from Australian Film Office in Cinema Forum no 12 p 8

called *Centrefield* by Chris Pickett, but as a result of some feedback from overseas, we scrapped it. I then commissioned Chris to write a new screenplay.

Again we tried our policy of using a new director. It was a very easy film to make and probably my most pleasant experience to date. *Susan Walker* is a very affable and receptive director.

I am very pleased with the performances of Sigrid Thornton and Cheryl Contosta; they should go on to become big stars in the local industry. Sigrid gives a remarkable performance for a girl who has only had a few minor roles like *FJ Holden*, *The Getting of Wisdom* and some television. With some dialogue coaching, she could go a long way.

Chris did a lot of cost sheeting, a six week and six day one. We are convinced of her worth, and we are casting her as the female lead in *Thirst*, which will be done in January. We will probably put her under some form of contract. I would do the same with Sigrid if we had a role for her.

One of the things we have to move into is developing talent. You only have some where you can afford to keep people on the payroll for a long time. Then you know that the money you will have to spend marketing them isn't going to scare off the investors and so on.

I think Thorpe and Hines are good, that amounts with Jack Thompson. After putting him on *Sunday Too Far Away* and *Forrest Gump* they let him go. They should have held him on and made certain he couldn't walk out, those or talk without that permission.

We are taking *Snapshot* to Milford. Larry will be handling the film and Fred the publicity. We are doing basically the same thing we did on *Patrick*, only this time round we have clients who will want to buy the film in virtually

every major territory.

I think the film is more commercial domestically than *Patrick*. Sherbet has written a great title song, and the start up group will be about \$8 or \$9, as against \$12 or \$13 on *Patrick*.

At what stage did you begin financing "*Snapshot*"?

We are very fortunate in that we can afford to develop projects, even if we finally just break even.

We have a very good relationship with the AFC, and they like to see private money taking the initiative. On *Snapshot*, for example, we provided a private completion guarantee, which was the first time that had been done.

We tried to put the *Snapshot* deal together so we could achieve a down leverage of 4:1 when the new incentives on the Taxex Act come through. At the time, the AFC hadn't fully considered the effects of this particular structure. In effect they said, "If you want the money by so and so date, you had better go to the investment route rather than the route you are considering, unless you want to wait." Well we had spent about \$70,000 by then, so we spread.

It is interesting that the AFC has now reconsidered the subject and they feel a waiting is okay. In fact, it is likely that *Thirst* and the *Womericide* Rooster project, which we will be doing after *Thirst*, will be leveraged by the AFC and a small corporation, hopefully the VFC.

We have done several finance deals in financing, which someone can only do if associated with a distribution company. We have played games with the distribution percentage and the distributor's fee in return for pieces of the equity. We have taken advances and earned them via discounting distribution fees. We have tied



Antony L'Gennarо: Thousand repeats topos for the phone-syndicated launch of a new *Snapshot*

Antony L'Gennarо: Thousand topos for the phone-syndicated launch of a new *Snapshot*



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## VIDEO

Enquiry didn't push further when they had the chance under Whiteman. But they didn't, and the opportunity has been lost.

Do you know if the standard form of contract employed by the Motion Picture Distributors Association, which was endorsed earlier this year by the Trade Practices Commission, has been replaced by a new form?

I haven't seen a new form, but I would be surprised if the MPDA, well advised and law abiding as they are, had not complied with the requirements of the Commission.

An independent distributor, you were a vocal critic of vertically-integrated production/distribution/exhibition organisations of the type found in Australia. You considered them a major deterrent to independent production, distribution and exhibition in Australia. Given that such organisations still exist and that one of the smaller independents, Candy/Picaroons, is also a vertically integrated, an organisation with which you were closely involved, why have you changed your position?

Simply because many of the problems, conscious and unconscious of vertical organisations no longer exist. As Vertical structures meant, as it seemed, the distributors didn't invest in Australian films. Vertical integration means, as we said, Australians couldn't get preference over foreign films, couldn't even get onto screens.

This situation changed when distributors like Roadshow, Greater Union and Picaroons started investing. After all, if Roadshow invested in a film, it would have been able of doing so to screen it in their theatres.

Maybe what we were saying when we attacked vertical integration was "Get vertical integration working really well, what a pity we don't have access to the financial benefits of being."

My attitude to vertical integration has definitely changed. I now believe it is the most cost efficient and effective way of running a film industry. There is no doubt that a feature made by a studio, and released by a distribution subsidiary in its own theatres, can produce the greatest revenue of about the fee.

It also inevitably leads to such practices as full box office, time bars and distance bars. That's all very well if you are part of a vertically-integrated structure — like yourself — but not if you are an independent. . .

That's the only argument left. The AFC won't invest in a film unless it has distribution commitment, and that is really more Greater Union or Roadshow. And if they invest you will go out through Greater Union or Village Pictures. That's vertical integration.

Also, if you have a film, it's down nice to know that an exhibitor can only get *Superman* if he plays your film as well.

What about independence? Aren't they still hurt by vertical integration?

Let's talk about independence exhibitors; let's put a model and see if we can finish. Can you see any?

Maybe they have all been killed off. . .

Perhaps they have, but there is no turning back the clock. You either serve or you die.

I suppose it depends on your attitude. I was speaking more about a spectrum of film production activity which ranges from a range of experiments of various people. For example, for a viable art house circuit to exist. . .

Don't give me the first. There is a more viable art house circuit in this country now than there ever was. In Melbourne, there is the Academy, Victoria Two and the Savoy in the city, the Victoria in Richmond, the Roxy, and the Longford in Sydney. David Stratton is represented in Double Bay there, Victoria has a crew, there is the Music Room at the Opera House. In Adelaide, there is the Grandeur, and up North the Windsor and the State. There are very few films today that don't get some sort of airing in Australia.

We now have a situation where *Month to Month* can play the last *Tad* and *Ted* in Melbourne. Don't tell me there's discrimination — there isn't.

Maybe, there is a perverse case for the independent exhibitor — the guy in the country, the Queensland guy — but they are only being screwed because they are not making much money. Now why aren't they making much money?

Because they are small exhibitors. . .

You, perhaps some form of presentation subsidy should be directed to them.

The Taffy Board Enquiry also recommended that within three to eight years another Taffy Board Enquiry should be held by you again?

There is no argument that there ought to be another inquiry, and its main purpose should be considering the way in which public money is dispensed to film producers.

There is a view which says that AFC subsidy policy is not the most efficient or cost effective. These overheads are high and a lot of money is spent on diverse activities. One suggested alternative is that a flat subsidy be given to each Australian film that can raise a certain proportion of its budget. . .

I would be in favour of the approach of the Taffy inquiry in Australia. Perhaps it shouldn't be a flat rate, because exhibitors wouldn't like that, and some are expensive enough.

Appropriation that is available in the AFC budget could put extra need from which money could be put aside in proportion to the number of admissions in each film. This would mean *Picaroons* at Hanging Rock would get a larger sum of money and *Weekend of Shadows* almost nothing.

*Month to Month* would also get nothing. Do you see any value in an industry producing films of the type of "*Month to Month*"?

I don't know what type of film *Month to Month* is if you mean, is there any value in making non-commercial films, the answer is no.

I mean artistically-regarded, low-budget features. . .

I don't know what an artistic film is [long pause]. I could perhaps be persuaded out of sheer nostalgia for views that I might once have held, that a certain amount of money ought to be put aside for such films. I could certainly justify that when I consider the amount of money being spent on *open* which, to me, is the widest open air film, is ridiculous.

Don't you think your views on independent films are really harsh?

No, it's my money they are wasting.

But it is also your money that's being spent on subsidising the motor car industry and the semi-subsidised textile industry. No one argues about that.

If I was a grantor, I would probably be open about certain actions that the Wood Board takes, and if I were running Chester, I could well be open about the treatment that G.M.H. and Ford get. There are a lot of open people in this world and that's because governments feel it particularly unwise to police everybody.

I wasn't implying that you should be continually upset. I was merely suggesting that if one is going to argue for on-going assistance for the Australian film industry, one should have some idea of sensitivity. For example, should the AFC get more money or less, and on what basis?

Look, the Taffy scheme is a simple system. The more successful you are, the more money you get.

One argument against the Taffy system is that it doesn't pay poor while a film is losing out.

Okay, it's hard to make the first one.

You are part of a vertically-integrated organisation which cross-subsidises its exhibitors. Yes, therefore, have an imaging overhead which can help get things started. . .

Only in the first instance, because we have to repay it. It's not a benevolent pit.

If you were being seriously considered, your 30-film list of all time would be the 10 most successful titles. But I know that your top 10 has a lot of dogs. . .

True, but my personal views are different to those as a representative of the industry.

We are asking for your personal views; we are not interviewing AFC. . .

No, you are interviewing a representative of AFC.

Then can one interview Tony Gunnane the person?

He doesn't grant interviews.

How would you sum up the present climate of film financing in Australia?

There are better, easier and safer things to put money into. I take a reasonably pessimistic view about the future of the Australian film industry. I think there is going to be a winding out process, and fewer people will be making the same number of films in five years.

There are still quite people who have not learnt that this is a business. Producers get a lot of money — generally not their own — and an opportunity to spend a without a great deal of research or overview. They have a responsibility to bring that money back, but not away shoulder that responsibility well.

I think the writing is in the wall, and it says the Babylon days are over. \*

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#### Guide to the Australian Producer Contractors

It would seem that for a film that has basically Melbourne-Sydney appeal for a largely urban audience a direct arrangement by the producer can maximize the small revenues available to the sort of film. On the other hand, for films that have wide national appeal (posterior after initial city release), it is better to go with a distributor. From the first so that the distribution organization can maximize its some revenue.

Note here that the producer's relationship with an exhibitor may be of two kinds. On the one hand, he may simply hire the cinema for a period. This is called "your walls". The cinema owner is paid a rental which covers his expenses and some element of profit.

Whatever the original purpose is for the producer to take and apply to paying off his investors and costs. The producer receives a fully-tax-taxed income, but he has to pay all advertising costs and supply a print. Unless he has confidence in the film, and possesses financial backing, he can be in difficulty if the film is hit the profits are great; if not, he is in strife.

The second and more frequent style is for the producer to set personally in a distributor and major site one of the main exhibition contracts discussed below (e.g. 30/20). Here the producer has to supply a print, and perhaps make an advertisement contribution, but the exhibitor has to share the risk. If no one comes, the exhibitor, not the producer, has to pay the wages bill, etc.

There seems to be a move away from direct producer-distributor relationships. This is partly due to the continuing involvement of

distributors in the invention sense, as part of their investment, they acquire theatrical distribution rights. It is also in vogue due to a realization by producers that their job is basically filmmaking, and it is better to seek specialized advice in distribution and exhibition.

The SACE now goes reasonably well with a distributor, says Phillip Adams and recognises the efficacy of low key direct selling while retaining the low rating on *The Adventures of Harry McKenna* by 16-class.

Despite the advice in the case, go with a distributor, it is important, especially when dealing with a distributor (other than GUS, Realshow and Filmways) which has had little experience with Australian product, for the producer to be totally involved with the distributor in campaign planning, choice of theatre, television placement, etc. The producer's job is an efficient one and does not stop with his delivery of a release print. He should turn his attention from the first copies of the film to the promotion and ultimate marketing of the film, this is discussed below.

#### (ii) Producer Appointing Australian Distributors:

A producer should choose his distributor carefully if he has the luxury of making a choice. Most producers need a distributor commitment well in advance of shooting, or at an optimum government funding. A few are able to make their films without a distributor (readies) and then do stage around.

There are no easy answers as to which is the best distribution company in Australia, and in itself frequently change, the standard of service and exploitation varies widely. A novice producer, however, ought to be wary of going

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to a distributor other than the three companies, Realshow, GUS and Filmways, that have each handled at least one local film. Other distributors, particularly the American majors, are not granted an open campaign from scratch, and generally these "head offices (in the U.S.) provide them with ad campaigns. On the few occasions they have handled local productions they have not been very successful.

There is little real competition in terms between local distribution, so in choosing one of the three distributors a producer ought to perhaps consider more also his personal relationship with upper echelon management of the company, the degree they believe in and enthuse about the film, whether they are willing to pay a royalty advance, or whether they will merely finance costs of prints, and advertising. A distributor-producer relationship lasts a long time, perhaps five or seven years. It will bring its rough spots and its smooth ones, and the producer who chooses in battle may later regret his decision.

Most Australian distribution deals to date have been "net rental deals". This deal may or may not include an advance maximum guarantee. Only recently in Australia have Realshow begun to pay minimum guarantees for local production, although it is virtually the norm for net deals done by local distributors for foreign product. The implications of the "net rental deal" are discussed below under section F. *Exhibition Dividends*.

### 5. Distributor-Exhibitor Contracts

When the producer, acting as distributor or the producer's distributor, contracts with

expenses for the release of his production, one of the following fairly common deals is likely to be struck:

**(i) Four-wall Deal:** This is where you hire the studio, stock and barrel, pay for all ads, and receive all receipts. All the risk is yours. This is generally unwise since it is better to share a little with the distributor in return for his contributing to ads and guaranteeing you a minimum percentage. However, if you have real practical experience, while no one else does, this is the best way to prove your point.

**(ii) The 50/50 deal or Schedule 1 or one-quarter film hire as profit deal:**

This is the most common deal. The exhibitor retains his expenses and contributions in ads with the receipts. Distributor splits, with 50 per cent to the distributor and 50 per cent to the exhibitor.

The deal is based on the premise that a fair arrangement is to allow the exhibitor his expenses and then one-quarter of the film itself as profit. (A quarter of 50 being 30 — hence 50/20.)

**(iii) The 75/25 deal or Schedule 2 or one-third film hire as profit deal:** This is the same as 50/20, except the deal is based on the premise that the exhibitor is entitled to his expenses and ads, and one-third of the film hire profit as a greater incentive since the film involves more risk for him. Average film put this down.

**(iv) The 50/10 deal — for super-blockbusters:**

This is where the exhibitor gets expenses and advertising costs. The receipts are then split — 50 per cent to the distributor and 10 per cent to the exhibitor.

This type of deal is fairly rare as exhibitors argue they carry theatres all year, through good and bad titles, among many others, so are therefore entitled to a greater share of profit. The deal would only apply in the case of films such as *Star Wars*, *Captain One*, and *Superman*.

A compromise on the 50/10 deal is where the exhibitor receives 10 per cent of total gross and 50 per cent, the balance being rental. This works out about half way between 50/20 and 50/10, and is often used for blockbusters.

**(v) The flat rental deal:** Best for country and small independent exhibitors who are difficult to audit.

## 6. Non-theatrical

Most Australian distributors have working relationships with their distribution outlets and, therefore, generally acquire their non-theatrical rights, as well as theatrical rights, when they take on films for release.

Non-theatrical release means a release on VHS or MVE where no fixed admission charge is made at the door. It generally encompasses home screenings, critics' clubs, film societies, schools, etc.

Australian distributors sub-contract non-theatrical rights to other Australian Film Hire, a roadside outlet which handles GUD, Roadshow, Warner Bros., Filmways and Disney product, or Fox whom which handles Fox, Columbia and CIC product. Typical hire charges for a single license are around \$35. Between one and 17 pictures may be used, and the gross non-theatrical revenue may go as high as \$30,000, for a very successful film.

An AFIH and Fox charge the distributor a

commission, the producer ought to ensure, if possible, that the distributor meets this compensation out of his cut of rentals, or else a double commission will be deducted.

## 7. Television Sale

The Australian television market is a very important one for producers and it frequently can mean the difference between break even or loss for local productions.

Although most Australian films are pre-sold to television to finance their production, it is obviously better if the film can be financed without giving up this valuable right. If the film is a big hit, the television network will have made a good (big) profit, distributed. For four television transmissions, Australian networks pay between U.S.\$30,000 and U.S.\$75,000.

Frequently, local distributors try to acquire the right to sell to television as part of their contract. They argue that a higher television sale price can be obtained if the film is placed in a package of films and then presented to the network.

This may be the only way some disastrous productions can be sold — i.e. a block deal with high grossing product — but if the producer's film is a success, the distributor will need to get a price for the film that is higher than that the producer can get plus his commission (which may be 25 per cent).

The Nine and Seven networks have been most determined in buying, investing in and pre-buying Australian productions.

## F. Exploitation Overseas

### 1. Why overseas sales

It is generally agreed that the likely maximum gross film has on a moderately successful Australian film domestically, speaking only of theatrical revenues, hovers around \$30,000,000 — \$35,000,000. It is a rare film, in today's budget conscious, that is made for less than \$25,000,000, and indeed many cost three times that amount. The net effect of today's budget, therefore, is that we are in a deficit situation which can only be adjusted by a rapid of foreign revenue and domestic television sales. In other words, we need foreign sales to survive.

Secondly, the prestige of the Australian industry will only rise overseas in the eyes of distribution-exhibitors networks of other countries when we raise meaningful theatrical releases in key markets.

Many of the other reasons for supporting a film industry in the first place — e.g. a dissemination of Australian culture, tourism, nationalism, flavor, etc. — all make sense. None is an export-oriented industry.

### 2. Language of the foreign sale

**(i) Outright sale:** The producer sells to a territory or territories, for a period of years certain rights of exploitation on the film for a flat once-and-for-all fee. The distributor pays all release costs. This is a good deal for small territories — e.g. Ireland, West Indies — or territories where a variety of intermediaries take participation deals (commission) — e.g. Italy — or suspect — e.g. South Africa.

**(ii) Net rental deal:** With or without an advance remittance guarantee. This is the deal most Australian distributors offer and is probably easiest overseas. The distributor pays (usually in Australia, usually overseas) a

base royalty in advance as a minimum guarantee and advances cost of prints, advertising, etc. He recoups these advances, including the minimum guarantee of any, and splits the gross film rental with the producer — e.g. 75 per cent to producer, 25 per cent to distributor, or 70/30, 60/30, etc.

This is probably a reasonable deal in Australia where the producer can closely monitor the release of the film. It is less effective overseas unless the producer has either had previous experience with the distributor or has a producer's representative in the territory helping him.

**(iii) Gross deal basis or without minimum guarantee:** In a gross deal the distributor advances all or some of the costs in wet or dry-rental + a minimum guarantee. The producer shares from the final dollar of revenue, but the split is frequently in the order of 75 per cent distributor, 25 per cent producer. This can be a good deal if the producer believes his film has only moderate prospects in the territory, but is no good if the film takes off.

A variation of this deal, called a multiple or adjusted gross deal, provides an advance for the distributor to pay off costs and a minimum guarantee, but this is not split until a gross figure has been reached, which is a multiple of the theoretical costs and nominal profit of the distributor.

For example, a recent Australian film received an advance of \$25,000 minimum guarantee from a German financial house, and the producer's split was 50/50, after a gross film rental of U.S.\$200,000. The distributor pays all the costs out of its share.

### 3. The producer's role in foreign sales

Two extremes of thought seem current in the industry. One, the view of some government-funding bodies is that the producer ought to lead over the marketing of his production to specialists. There is some debate on who these specialists are, but they are the agents from the Australian Film Commission, marketing division, in Sam Goldsmith (of the Australian Film Office, Los Angeles), to a private sales agent like Jameson Scovell, etc.

The other view is that more experienced producers believe that the role of the producer is not just to make a film but also to sell it. In the early stages of the industry (nowhere, when producers were learning about production, mistakes were made. Similarly to the apparent goal, as producers begin to make foreign sales contacts, they might, even if they sometimes make mistakes, to engage in that learning process.

### 4. The agent's role

There is no substantive rate in foreign sales fees for an efficient, honest, respected foreign sales agent. Who ought to be independent of all the variables, including government bodies, and who report directly to the producer (unless he is a "film tuner").

**Note:** The *Australian Film Producers and Distributors Guide* contains many other matters relevant to foreign distribution — e.g. Classis, Export Market Development Group, Reserve Bank Approach, lists of spousals, publications, etc. The Guide, which is a 150-page paper service, may be purchased via the form on p.202 of this issue.\*

## Resources Guide

*Continued from p. 231*

study. An Analysis of the Images, the Sound and Structure of *Moscow!* presents a challenge to the aged Soviet literary master who, despite his moderation, was a master of Dostoevskyian techniques. A Reader's Guide uses condensations of parts of the material in the Soviet *St. Merec*, no. 44, Winter 1979.

The Australian Film and Television School at Sydney has also been active in the production of this study material. The project is part of the Open Education resources project and is in the form of underwent numerous successfully scripted 30-minute episodes.

Quoted in the article "Answers of the Critics" are two more provocative lessons in visual language — "Sacrifice and Phenomenon." (1980) deal being a typical example. Since Australian film and television director Bill Lawrie demands the creative role of the Moskva and his relationship with the older Soviet visitors to the Australian Film and Television School who frequently participate in discussions on the craft and aesthetic development of the film, he has been widely consulted by the film Wright, Peter Weir and Fred Leinster.

The specialised videotaped interviews with Australian filmmakers are of particular interest. These are suitable for individual study, and those made on the craftsman interview with Ray Peterson, John Thawer, Ben Denyer, Fred Neiger, Michael Thompson and Geoff Rubman (these last four also appear in the 1980 *Image* issue) are particularly useful. All the above in *Open Resources* can easily be obtained through *AFC*.

In 1977, Brian Stimpson and Barbara Morris of the Melbourne State College Film and Television Department conducted a survey of 200 Victorian teachers of film and video to identify the general problems of teaching Australian film at a secondary school level. This report is available from the State Library of Victoria, which may be consulted as an educational support for non-specialist teachers of film which are increasingly used by teachers.

Primary teachers showed a positive response to film study, but of the Seven Bay area and southern highland areas most seem to the film. Across secondary teachers there was a greater emphasis on

the need for study exercises (from the films), and comprehensive practical material, especially Moskva-based and related writings, literature books and films at 17% (*The Making Of* 1980) were the most demanded.



MOUTH  
TO MOUTH



A Resource  
Reader for the  
Senior Secondary Level

Brian Shandry and his film and media students at the Melbourne State College have produced a wide ranging package of study material for John Douglas' *Mouth To Mouth*. The co-operation of Varga Pictures offers other related exercises. The six episode sequence, graphic and classic poetry to music, centre at the film's well known scenes.

The *Mouth To Mouth* includes a resource folder for senior students level students containing 27 lesson and pages of study notes, related source references, material film reviews, arts critique, and black and white photographs. The study notes vary in quality, but they are generally designed to meet the needs of the teacher who is studying the film as a work document.

The resource folder can be purchased for a 95-mark retail price, which has 14 minutes of the soundtrack of the film reading in the words naturally on the printed pages. Unfortunately there are more sound effects than dialogue on the input. A 28 minute interview with director John Huston (1980) interviews 495 from Pauline Kael and George Frazee (George Gobel) and 3180 of Sydney composer



Suzanne Francis (left) directing *The Making of Anna*.

Tony Richardson during shooting.

The second part of the collection consists of 20 minute colour exercises available in any library. *Fiction* 1980, film and television plays. From 1980 film, *Big Mouth*, the development of the three main characters, their interaction with each other and their environment. A printed evidence folder is included in the resource folder and is useful in investigating the theme music. The most impressive sections of the package are those that integrate both art and music in a joint and mutual but which are coherent and sensible to students.

The Victorian Teachers' request for study aids of *The Making Of Anna* has recently been fulfilled by the producers of *The Making Of Anna* in association with Suzanne Francis of the AFCC Film Unit with financial assistance from the Victorian Film Commission.

This 1980 resource study material is addressed to teachers of film and video at most educational institutions as *The Making Of Steve Carver* and the *Southern Bell 12.3* 1979, which was designed for vocational students, over a lesser degree with amateur productions in stages such as the AFCC's *The Making Of Sydney 1975*, which involved the team from various schools from Ron Hulme's *Cold Sunday Day* for Anzy in the Holmes competition, and the eight series in the best 17.

*The Making Of Anna* is not a simple

account of the mechanics of filmmaking, it attempts to relate the activities of the students to a few basic elements of the craft. It covers many major stages of production (production, pre-production, shooting, post-production) in a 2000 kilobyte from Melbourne's Postscript and so demonstrates a strong sense of how young people do a model "job" in 1980.

During the lessons, director Estate Keen gives a running commentary on the film sequence from the whole of the British 1980 *Get Carter* (1980). Postscript 1000 kilobytes of the process of making the film is included up to the actual results of the cameraman's movements, to provide the student with a detailed fully computer generated description of the production of cameras and sets, while she herself is involved on a point-to-point basis. Most likely in most situations along the weight of a film. As a teacher through drama or computers we can gain a picture of innovative teaching ideas at Lloyd Cerrone's impressively informed brain. The AFCC

The *Making Of Anna* is a model of educational endeavour. It gives an insight into how Australian and a increasing work effort made real joy. With lenses and film, but with music and taste and creativity to extremes that are often Dickensonian. These, however, are like fine wine, aged slowly. One film people could in the tradition of Paul Gonneau, can work harder and more without the sense of Chapman's seems involving final processing, or Super-Precision universe.



*The Making of Anna*

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*Continued from p. 199*

Maybe it is because people have shown so little to look at Proust and Matisse, but not at the avant-garde cinema... .

That is possible. When the Witney Museum ran several experimental films, Vacuum Candy of the Town said Miles Krauss: "Why don't you guys in the art department cover this?" Krauss replied: "Well, our rule is that if it moves, it can't ours."

I don't know why the art critics don't go into the abstract and show us how to look at these things. They have shown us how to look at Proust and Matisse, so why not show us how to look at the avant-garde? That reason is they don't seem to be interested.

It's a funny thing though. These people who get "Foundation Grants" are never "interested".

filmmakers, they are always people doing eccentric things. People say, "Isn't it wonderful?", but nothing, except from a small obscure writer about it.

I have to think the art field is just a racket for the rich, that art critics, curators and academics have established fields in art, but normal work has certain value so this people can invest in them. You can't do the same with film. I would hate to suggest this may be a factor, but...

Elsewhere, you have spoken very highly of Godard, yet he is a very *anti-cinema* director. Is it in contradiction to the things we have valued in the past?

I haven't seen many Godard, I haven't seen *Narrator*, or the video things he has done, so I have no task.

I turned off Godard a little at the time of *Le Gai Savoir*. Godard is someone very important in my life — important to my sensibility. He doesn't have to do anything more for me to acknowledge him as one of the important modern film artists.

For many of us, he has changed our ways of thinking about cinema — as has writing and film. Many of his films are still very exciting — especially his early films. They are very beautiful and lyrical, and have a richness, a spiritual quality. But after *Psihi* in 1968, Godard had gone about as far as he could go with his feelings. This film was a kind of Wagnerian consummation and it perhaps took a great deal out of him. He had reached the end of his song career had, from then on, he has been trying to find a new language.

I think it is too early to evaluate

into Godard. What he is doing may turn out to be important, but it is hard to tell. Godard will always be one step ahead, and if you guess he decided he wasn't going to become an old master...

He has gone his own way. You just never think of him apathetic, whereas, with others, you feel they are very tired or they are trying to get their second wind.

He is certainly a focal point for contemporary political claims in his attempt to work through despair to a moment of rebirth... .

There is this feeling that you have to shatter everything, that you can't paper over society with nice little reforms. You have to blow things up — very fundamental things like language and image.

In the 1930s people wanted to expand language and image and use it in a certain way to fragment themselves, but now Godard wants to turn your mind darker, your mind and put inside your skull. It seems like a very self-consuming process.

We make demands on you to abandon dreams — to go out in the desert. To follow Godard you have to give up almost everything.

Traubel told me many years ago — this was in the days of Le Petit Soldat — that Godard's great ambition was to make films that would alienate everybody, so that everybody would gradually leave the theatre till there was no one left, except himself watching the film.

There has always been that kind of "You think this is brilliant, wait till I show you this" quality, and I think politically it is the same. He has become very much a creature of consumption, and at the moment I just don't feel like knowing.

Politically, how do you rate yourself, and the people who write in the issue would do you?

My politics have always been very strong. I have no faith in political institutions and I think history is formal. I have no faith for the Left and I would say I am "centrist" if I knew what that means.

I am concerned with the margins of existence where I can operate. I don't want to take over the world, and I don't want to have to write for 10 million people. If you did, you would become something else. It would broaden everything until it ceases to have any meaning. Then you would find yourself full of ego problems. I like what I am. \*

5. See Sean Le Compton, a 100-minute video tape currently being produced by Film International, which also includes *Dalí and Anna Marie Münch*.

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**Geri Scheltz:**

*Continued from p. 209*

You mentioned that additional material was written during the shoot. Was that largely to accommodate Kruger?

Some adjustments had to be made because Kruger played Pacino, but that was only minor.

Most of the additional writing was linkage material to help continue a scene that came before or explained the one following. A final problem that had not been perceived until after the shooting was finished. Some new shooting had to be done, and a number of those scenes were done by Bruce Beresford.

**When did you leave the project?**

Five weeks after the end of shooting, and before the editor's cut.

You apparently left to work on a project at the ABC and Beeson stepped in to do the first pick-up shots. He also supervised the final cut.

Yes. I had a previous commitment and Bruce was asked to do the linkage material. I was quite happy about him doing that.

However, I think we are getting into what happened between the scenes, and I think that is irrelevant to the interests of your

readers. Let me just say that I was not able to complete it in the way I would have liked.

What is relevant to our readers' interest is your experience of working for the SAFC, which in many ways is moving towards a Hollywood studio style of production...

I think there is a danger when an organization, like the SAFC, becomes no more than a production house. If an organization which employs various talents takes over and begins to dictate, not allowing the freedom they need is which to speculate, you can have a dangerous situation. Creative people need to be nurtured in a number of ways, and large organizations have to be wary of not being destructive of their talents.

I don't think you can make films by committee. If you hire somebody, say Michael Caton, to write the music, you do so because you know he is good at his job. He should, therefore, be given all the freedom he needs to express himself.

I am not saying that black is black and white is white. Of course, there are areas of compromise — after all, filmmakers is a big business. But too often people forget we are dealing with human beings, and that you

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can kill creativity by insisting that it

Did you find you had more creative freedom working at the ABC?

The ABC has its problems, but it really depends on the people you are associated with.

If a producer, director and writer can get together and develop some sort of trust in each other, then an easy and happy relationship results. If there is any mistrust, if business considerations there is not one producer, there are six. There is not one supervisor, there are three or four. There is not one director, but two.

You have worked with the composer Michael Caton before. How did you work together on "Blue Fire"?

I like Michael's work; he is a very talented musician.

In terms of music, I am a bare-bones-music. So when I work with somebody like Michael, it's over to him, though we usually discuss things together. Michael knows the sort of areas I am interested in — like the way I use those sounds that are already part of the soundtrack.

I then get Michael to try and build on them so that the two virtually overlap. The soundtrack of a film

shouldn't be music, effects and dialogue — the three elements should become one.

Do you have any other projects?

I am about to do a feature series, which is an adaptation of Kylie Tennant's *Role on Snapper*. It is set in the 1930s, and it is about a young girl who comes to the city. The atmosphere in that period will dominate the film.

Peter Yeldham has written the screenplay and I think it is wonderful. I am looking forward to doing it and believe it is the sort of thing television should be involved in more.

Do you have any features planned?

Yes, though they are all in the early stages. I am going to take each project as close to the final script stage as possible before doing anything with them. I have plans with Peter Yeldham to do a feature film, and also one with Colin Free, which I hope to shoot in the middle of next year.

I am working with a number of people, in a co-operative sense. Some of our functions might be interchangeable from project to project, though not within the same project.

So I have plans, but I am quite happy to work on them thoroughly and not rush into things.\*

**Stanley Hawes.**

Continued from p. 88

at the medium in its determinations to be incorporated at all times. It was an innocent film, it laughed at the establishment and it laughed at Australians in general. Although we made it with some trepidation, it was an enormous success.

Also part of the breaking of new ground were the ethnographic films, particularly those associated with Ian Dunlop, which have been remarkably successful. Dunlop began a series of partly ethnographic assessments in the 1950s, whenever possible and appropriate.

Later in the '60s a number of enterprising and successful films were produced, often dramatised. There was also the one-screen, one-track, 350 degree film which I produced for the Australian Pavilion at Expo 70 in Osaka.

**How did your involvement with the National Film Theatre of Australia's national committee come about?**

I was one of the original members of the NFTA. Soon after it was formed a conference was held in Canberra. I was not present, but I gathered that the usual bookings went on. There was apparently considerable difference of opinion about who should be elected chairman.

Aspinwy, Rob Gowland, asked me if I would take it on, since I was apart from the disgruntling factions. I agreed and remained there — in and off — until last July, when I resigned. Then there was time for a younger person to be president, one who could take a more active part.

**During your term as a president of the Australian Film Institute, there was a move for a merger with the NFTA. In the end, no merger fell through. Why did it fail?**

All the time both organisations had related areas and activities, but were also constantly faced with financial problems. This was before there were any government grants of consequence to either body. So it seemed sensible that the two bodies should merge and form a major organisation which could do a better job than either of them separately, and which could justify and command governmental support.

I approached it to the AFI as well as the NFTA, and negotiations started.

The situation then changed with the formation of the Film and Television Board of the Council for the Arts, several members of

which had close links with AFI. The AFI then made candidates for the merger, but the NFTA didn't accept them, and the whole thing layed.

So many projects have collapsed in the past because plans became people with similar goals and interests wanted to prevent fighting each other in collaborating. I am sure it will happen some time or other, but I can only hope it will be on sensible terms, without one taking over the other.

You were also a prime mover in the setting up of the Film School and were on its Executive Committee. . .

Please think that the idea of a National Film and Television School started in 1966 with the Unesco seminar on the Professional Training of Film and Television Scriptwriters, Producers and Directors. That seminar, attended by Lord Ted Webbs, attracted a lot of public attention to the idea of the school, but work at it had started long before.

It goes back to another Unesco seminar in Adelaide, in 1964, on "Music for Film". A by-product of that seminar was the setting up of a working party to meet the growing feeling that professional training, in film and television, was needed in Australia if we were to develop. The working party reported to the Unesco Mass Communications Committee and Unesco National Committee. I was a member of both committees and all I could do was push the idea along.

In 1965, as a result of their request, the Director-General of Unesco in Paris made available about \$3000 to allow an overseas consultant to attend a seminar on professional training. Various names were suggested, and the working party reported on Lord Webbs. I was on leave in Paris at the time, so called in Unesco and arranged that he should be invited.

Subsequently, via a rather heated meeting of the Australian Unesco National Committee, the recommendations of the 1968 seminar for the establishment of a school were discussed. There were reservations from the ABC and the Federation of Commercial Television stations, and there were doubts from some educationalists, but a resolution was passed supporting the school's establishment.

The problem was where the money was to come from. Then, the Council for the Arts, now the Australian Council, was formed. I was a member of its original Film Committee and put forward the idea of the school as one of the committee's projects. In due course, the Gorton government adopted the project as principle

and in November 1969 appointed an Interim Council.

The council issued a couple of reports, but in September 1970 the Government announced that because of continuing economic stringencies and the substantial cost of the school, a decision on the council's proposals would be deferred. Many people thought that was the end of the school, and the press and television treated it as the usual hysterical fiction.

Peter Hawes, Minister for Arts at the time — in my opinion a somewhat misguided Minister — wanted further information and asked the council for a third report. The secretary of the Interim Council was on leave, so the chairman, Peter Colman, asked me to prepare it, which I did. If I was able to show support — it has to be won — from film producers in Sydney and Melbourne, as well as from the Federation of Commercial Television stations.

The McMahons' government finally decided to set up the school, but went out of office. The Whitlam government then introduced the school legislation — and got most of the credit.

**You are presently part of the Film Censorship Board of Review. How do you regard this body's role?**

Film censorship came in for strong criticism in the 1960s. The Commonwealth Film Censor could do no right, and the feelings of censorship were constantly featured in the newspapers.

I was quite a critic myself, not so much of the people doing the censoring, but of the principles itself. Once I became involved with censorship, however, I found it was not the simple matter of right and wrong that I first thought it to be.

For a long time there had been a right of appeal against the decisions of the Film Censorship Board, but there was only one Appeals Court. I must have been an appalling responsibility for him.

In 1970, Don Chapman, then Minister for Customs (the Department of Customs was responsible for film censorship) presented his case to the Senate. He showed in Australia was from abroad, divided, very rarely, I think, to appoint a Board of Review in place of a single appeals court.

I was asked to accept the job as chairman. I know some people would criticise me, but I believed then in accepting the job there was an opportunity to do something about censorship, rather than simply head it off.

The original members of the board were a remarkable group. Marie Neal, Professor of Special Education at Monash, was the

deputy chairman, Professor David Mabbott, a psychiatrist, Caroline Jones (the only remaining member of that first group), and Roy Clarke, the statistician. There was considerable horse-trading among members, but they斗ed and disagreed often — though not always in the same way.

I think the board has maintained its standard over the years and has done much to liberalise film censorship. It is answerable to the Film Censorship Board, the Customs, and later the Attorney-General's Department, helped to bring film censorship into the 20th century. When you consider that our first amendment was to censure, whether the word "bullock" could be permitted, you get an idea of how far film censorship has come in a fairly short time. Not all that can be attributed to the Board of Review, but the Board has had a lot to do with it.

**How do you feel about Australia's sudden minimester, or is it perhaps an emergency, in the feature film area?**

Naturally, I am delighted, especially because, in 1969, I personally facilitated the plan for the Australian Film Development Corporation through the Film Committee of the Council for the Arts. After the first few unsatisfactory films supported by the AFDC, a number of good films emerged: Sunday Too Far Away, Picnic at Hanging Rock, Caddie, The Devil's Playground and so on. They gave hope of a really impressive output of good films.

The good films are still coming along, but they don't seem to be away from the mistakes, often embarrassing, characteristic that Australians suffer in. At the risk of being heretical, I say that although money at the box-office is important — essential if you like — there is no point in making films unless you can be proud of them in film.

There is the proliferation of film commissions and corporations, which seem to me to isolate. We have the Australian Film Commission, which succeeded the AFDC — and that is enough for a country with our population.

It's the weird old story which has plagued cinema in this country as long as I have known it. The commissions and corporations compete against each other for a share of the market, half of them don't speak to the others, and they are much more interested in taking a rise out of each other than in getting together, forgotten practicalities and collaborating as a real plan for a unified national output.

# STATE OF THE ART



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# HOW TO GET A GOOD RETURN BY THROWING A BOOMERANG



When they think of Australia, most Americans and Europeans think of boomerangs, kangaroos and koalas.

Possé to many Australians, but nevertheless effective at the recent NATD Film Festival in New York and at MIF-ED in Milan, the Australian Film Commission's marketing campaign featured kangaroos and boomerangs.

The concept was developed from a Patrick Cook cartoon showing an aggressive looking kangaroo throwing a boomerang. The selling slogan was "Buy Australian Films And You'll Keep Coming Back For More".

We put the slogan and the Cook cartoon on a brochure which also doubled as a four colour poster, plus in a series of advertisements, in *Variety*, in *Screent International*, in the official festival programmes, on tags attached to giveaways boomerangs, and lastly on beer coasters which were scattered around the venues and nearby bars of both Festivals.

The boomerangs around which the campaign centred were handmade by Australian Aborigines from Central Australia and Western Australia. This activity attracted a large number of potential buyers to view the 22 Australian feature films that we took to the two festivals.

As well as MIF-ED and NATD, the Commission plays an active role in marketing Australian film and television at such major festivals as MIP-TV and Cannes.

For further information on the work of the Commission, contact:

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